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THE

Compleat Psalmodist.

In FOUR BOOKS.

CONTAINING

I. An Introduction to the Grounds of *Musick*, both Theoretical and Practical, Vocal and Instrumental: Teaching all the Rudiments of *Musick*, and *Composition* in all its various Branches; together with an Explanation of all the usual Terms used in *Musick*, derived from the *Greek*, *Latin*, *French*, *Italian*, &c.

II. Great Variety of *Chanting-Tunes*, together with Eighteen *Anthems*, on several Occasions.

III. The Whole Book of *Psalms*, containing near Two Hundred different Tunes, Collected from the best Anthors, now Extant; with above Fifty New Tunes never before in Print; it being proper for Parish Clerks, and useful to Country Congregations.

V. A Select Number of *Divine Hymns*, on Various Occasions; with Several Canons, of Two, Three, and Four Parts in One.

The Whole is Composed in Four Parts, according to the most Authentick Rules, for either Voice or C[illegible]n.

By JOHN ARNOLD, of *Great-Warley* (near *Brentwood*) in the County of *Essex*.

will s[illegible]g with the Spirit, and I will sing with the Understanding also. 1 COR. xiv. Verse 15, Latter Part.

LONDON:

Printed by A. PEARSON, over-against *Wright*'s Coffee-House, in *Aldersgate-Street*, for the Author, and sold by him, and by S. BEAUMONT, in *Little-Britain*. M.DCC.XLI.

[Price Bound Three Shillings and Six-Pence.]

To the READER.

MY various Task in *Pſalmody* diſplay'd,
Reader, behold from whence I have my Aid;
King *DAVID*'s Dictates doth inſpire my *Song*,
While Warbles ſweetly, from the *Muſe*'s Tongue,
Do move in Concert, and in Symphony,
i. e. Nine in Three, and Three in Unity.
(*a*) " Their mutual Hearts in *Sympathy* do move;
" Some few embrace it by the Name of *LOVE:*
" But, where the *Soul* and *Body* do agree
" To ſerve their God, it is *Divinity:*
" In all Melodious Compoſitions we
" Declare, and know it to be *Symphony*;
" Where all the Parts in Complication roll,
" And every One contributes to the Whole.
" He, that can ſet, and humour *Notes* aright,
" Will move the Soul to Sorrow, to Delight,
" To Courage, Courteſy, to Conſolation,
" To Love, to Gravity, to Contemplation.
" It hath been known (by its *Magnetic* Motion)
" To raiſe Repentance, and advance Devotion;
" It works on all the Faculties: And why?
" The very Soul itſelf is Harmony.
" *Muſick* is the Breath of Second Birth,
" The Saints Employment, and the Angels Mirth;
" The Rhetorick of *Seraphin*, a Gem
" In the King's Crown of *New Jeruſalem.*
" They ſing *continually*; the Expoſition
" Muſt needs infer, There is no Intermiſſion.
" I hear, ſome Men hate *Muſick*; Let them ſhow,
" In Holy Writ, what elſe the Angels do:
" Then Thoſe, that deſpiſe this, this Sacred Mirth,
" Are neither fit for Heaven, nor for Earth."

Farewel, my Courteous Reader, and ſo I reſt
Your Moſt Humble Servant, JOHN ARNOLD, Pſalmodiſt.

(*a*) *Vide* Sympſon's Compendium, *To all Lovers of* Harmony.

THE PREFACE.

IN *the* First Book, *the Utmost of my Endeavour was, to lay every Thing plainly before the* Learner, *that I thought* necessary, *and nothing else.*

IN the Second Book, *I took great Care to collect the Choicest of* Chants *and* Anthems, *and compiled them in an uniform Manner.*

IN the Third Book, *I endeavoured to collect the Best of* Psalm-Tunes, *with near Eighty* New Tunes *never before printed; and set them all in* Four Parts, *and in such a Compass, as may be sung with Ease for the Voice.*

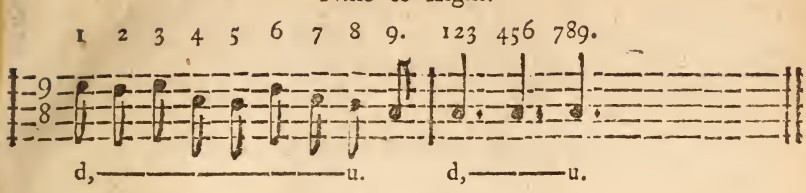
THE Fourth Book *is a* Collection *of* Hymns *and* Canons, *with several New Ones, suited to the* Feasts *and* Fasts *of the* Church *of* England.

Your Most Humble Servant,

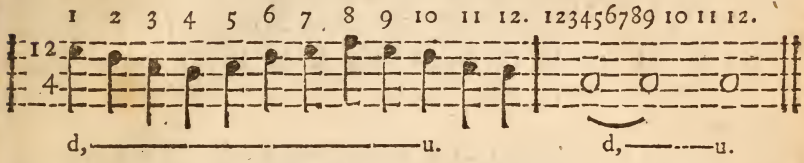
From Great-Warley, *in* Essex, Octob. 29, 1739.

JOHN ARNOLD, *Philo-Musicæ.*

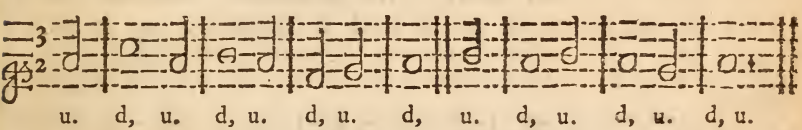
Nine to Eight.



Twelve to Four.



These are all the Moods that are used in Time, either in Vocal or Instrumental Musick; so there is nine several Moods in Triple-Time, as I told you in Page 7, that the Hand or Foot must fall at the Beginning of every Bar in all Sorts of Time; so that in Common-Time it is as long down as up, and in Triple-Time, as long again down as up: You will also often meet with a double Bar drawn thro' between two single Bars, when the Time is not perfect on either Side of the double Bar; both Bars making but one Bar of Time, thus:



Note, That the lower Figures, 2, 4, 8, &c. in all the Moods of Triple-Time, denotes the Composition to be to the Measure of such like Notes as make a Bar in Common-Time.

Having by these Rules, been well grounded in the Gamut, and having learnt most of the Characters used in Musick, you may then begin to put your Voice in Tune: Of which, I will give you a few Instructions.

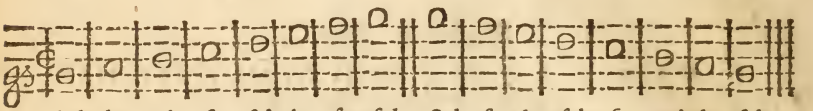
Of Tuning the Voice; and of the several Graces used in Musick.

THE First Thing to be done in this Vocal Performance is to have your Voice as clear as possible, and to give every Note a clear, and distinct Sound; neither forcing the Sound through your Nose, nor blowing your Breath through your Teeth with your Mouth shut, which is very offensive to a musical Ear, especially when they sing alone: Thus having got your

Voice in good Order, you muſt in the next Place chuſe the Part you intend to learn and practice, of which I will give you an Example of the eight Notes both riſing and falling, which is the firſt Leſſon taught by moſt Muſicians, in four Parts, in Common-Time.

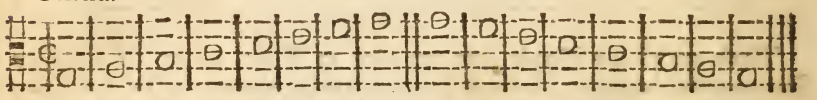
The Eight Notes Aſcending and Deſcending.

Treble.



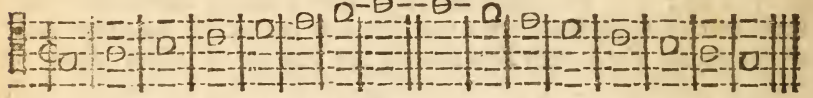
Sol la mi fa, ſol la fa ſol : Sol fa la ſol fa mi la ſol.

Contra.



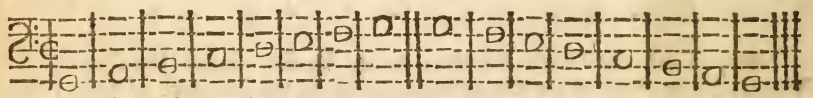
Sol la mi fa ſol la fa ſol : Sol fa la ſol fa mi la ſol.

Tenor.



Sol la mi fa ſol la fa ſol : Sol fa la ſol fa mi la ſol.

Baſs.



Sol la mi fa ſol la fa ſol : Sol fa la ſol fa mi la ſol.

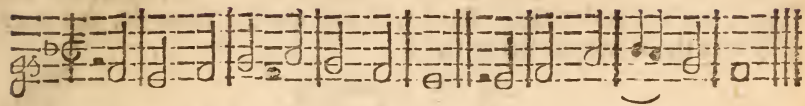
Having, by Practice, got Maſter of this Example, I will ſet you one in four Parts, to move different, one from the other.

Firſt let the Leader of the Tenor pitch the Key, that the Baſs may perform the lower Notes clear and ſtrong, without grumbling; and the Treble the high ones without ſqueaking. Then let the Baſs ſound Uniſon with the Tenor, and the Contra a 5th higher, and the Treble an 8th. As it is ſet in this Example.

The

The Example.

Treble.



Fa mi fa ſol la ſol fa mi. Mi fa la fa ſol fa.

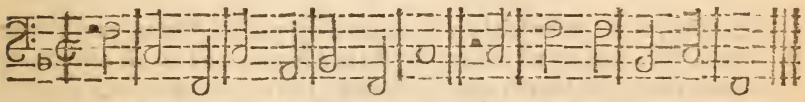
Contra.

Sol ſol ſol ſol ſol la ſol ſol. Sol ſol ſol la ſol ſol.

Tenor.

Fa ſol la ſol ſol fa la ſol. Sol la fa fa mi fa.

Baſſus.



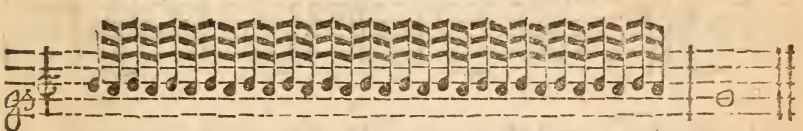
Fa ſol fa ſol la fa fa ſol. Sol fa fa fa ſol fa.

Being perfect in this Example, you take a plain Pſalm Tune for your next, and ſo by Practice you will beget Knowledge. Now I will ſhow the moſt principle Graces that are uſed in this Performance.

The firſt and moſt principle Grace is call'd a Trill or Shake; that is, to move, or ſhake your Voice diſtinctly on one Syllable, the Diſtance of a whole Tone, thus.

EXAMPLE.

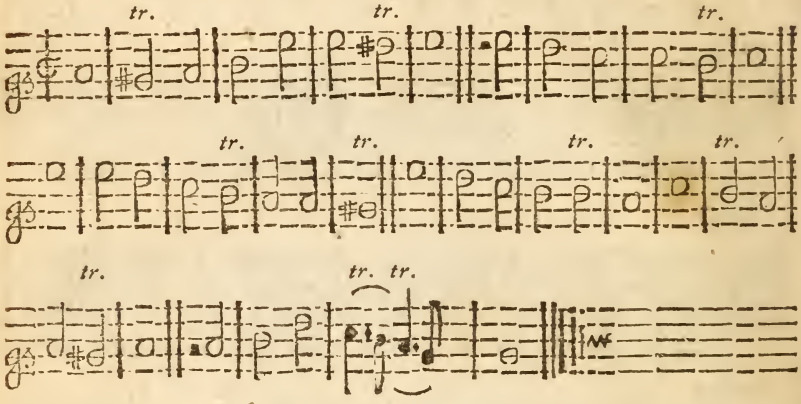
Mi, la, &c.



Firſt move ſlow, then faſter by Degrees, (as you ſee in every Bar of the Example) and by obſerving this Method, and diligent Practice, you will ſoon gain the Perfection of it.

But you need not hold your Shake ſo long as the Example, but to move as quick as poſſible while the Length of the deſign'd Note is performing; though the Shake at a Cloſe is held ſometimes ſomething longer than the Time, for Variety's Sake. But I will add another Example, and place (*tr*) over the Notes you are to ſhake.

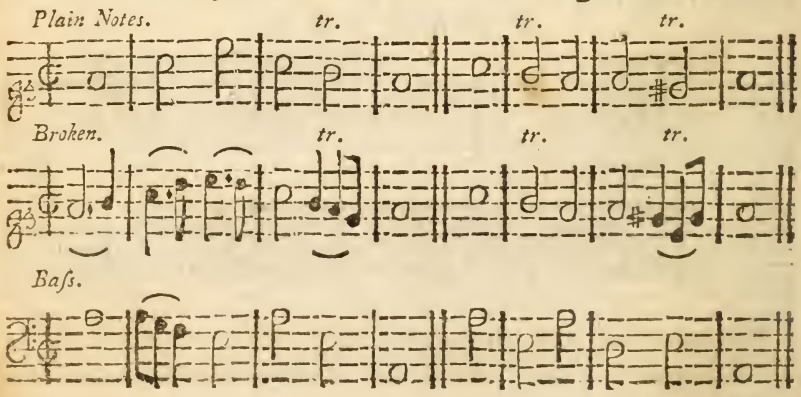
As for Example.



The Trill ought to be uſed on all deſcending prick'd Notes, and always before a Cloſe, and on all deſcending ſharp'd Notes, and on all deſcending Semitones; but none ſhorter than Crotchets: But obſerve that the Trill muſt be taken from Note, or half Note above, and then ſhake it down to it's proper Note and ſo conclude; for if you begin it's proper Sound, and ſhake below, it flats the Note, and murders your Trill.

There is another Grace uſed in Muſick, call'd the Grace of Tranſition, that is to ſlur or break a Note to ſweeten the Roughneſs of a Leap, but I will give you an Example.

An Example of Tranſition, or Breaking of Notes.



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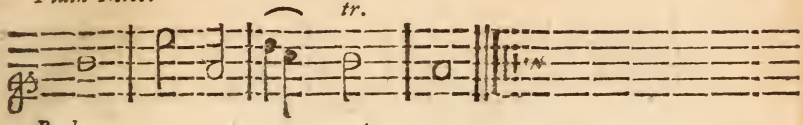
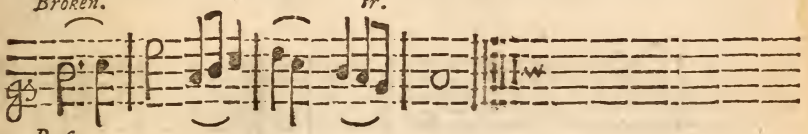
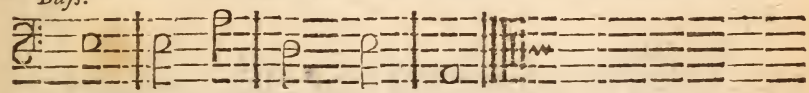
Plain Notes.



Broken.



Baſs.

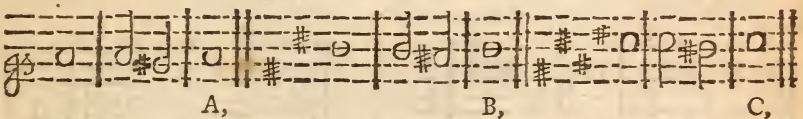


Theſe being well perform'd by a good Voice, is the moſt principle Ornament that belongs to Muſick; but be aware not to make no wild Graces of your own inventing; for theſe Graces being rightly underſtood are ſufficent for any Vocal Performance whatſoever. In the next Place I will ſhow you ſome Examples of the Tranſpoſition of Keys, as follows.

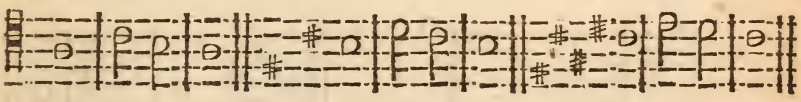
In Muſick there are but two natural Keys, Viz. C Solfa, the ſharp and chearful Key; and A La, the flat and melancholy Key; and to diſtinguiſh the two Keys one from the other, is in reſpect to 3d, 6th, and 7th above it's Key; for if they are either of them leſſer, the Key is flat, if greater, then it is ſharp: And no Time can be formed on any other Key but C Sol Fa, and A La, without the Help of placing Flats or Sharps at the Beginning of the five Lines, which brings them to the ſame Effect as the two natural Keys; but I will ſhow you.

An Example of the ſeven Flat Keys, to the ſame Effect as A la the Natural Flat Key.

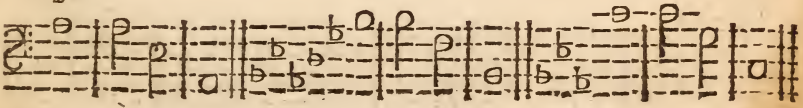
Treble.



Tenor.



Baſſus.



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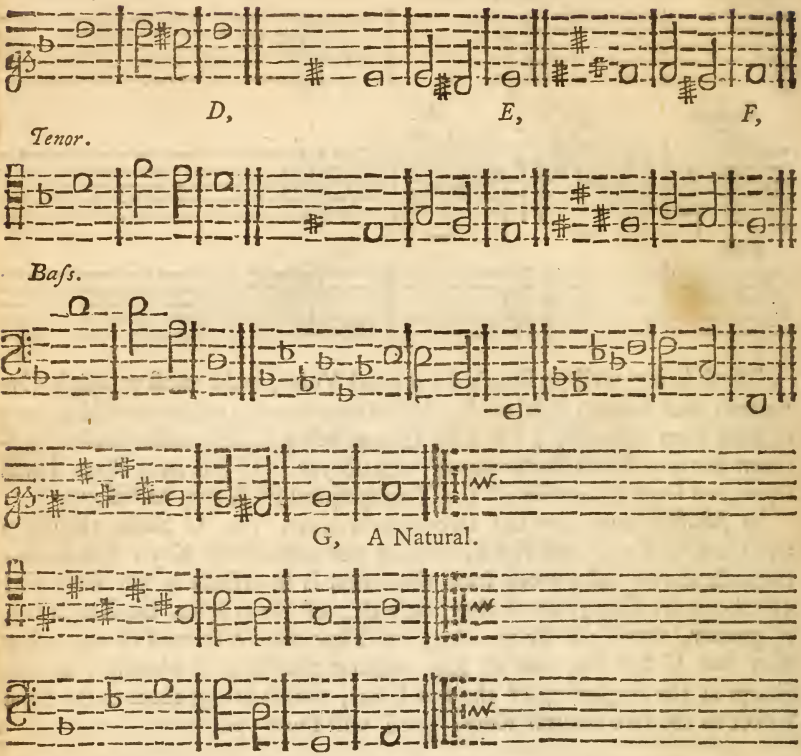
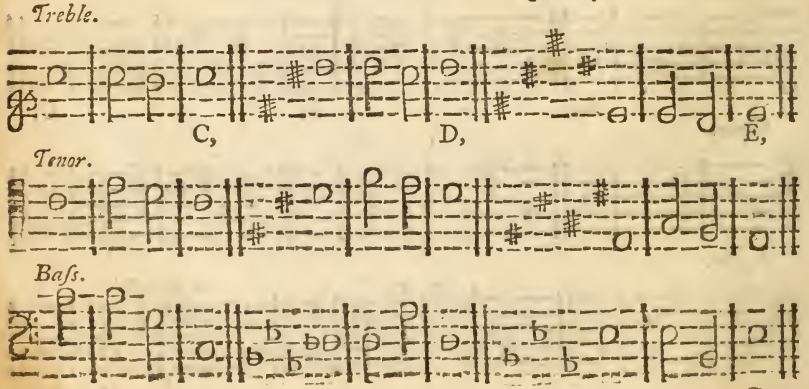


An Example of the ſeven Sharp Keys, to the ſame Effect as C ſol fa, the Natural Sharp Key.



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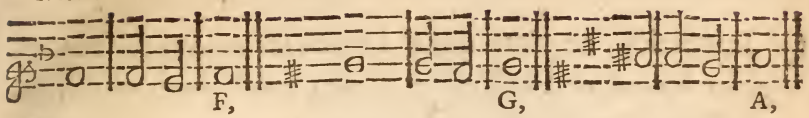
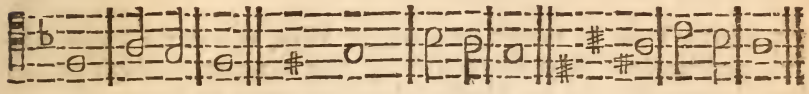
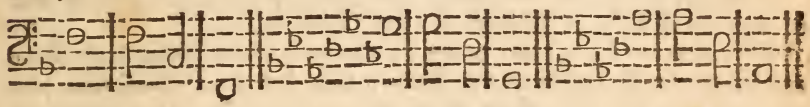
Treble.

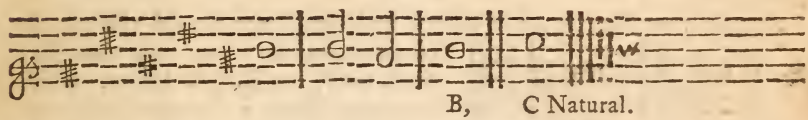


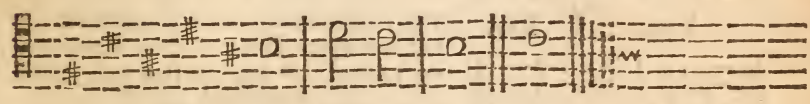
Tenor.

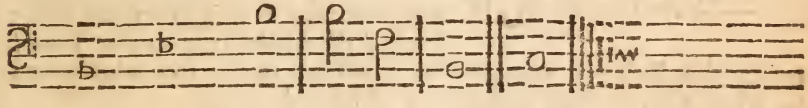


Baſs.









By theſe Examples you may tranſpoſe any Tune to any of theſe artificial Keys, either by Flats or Sharps, which are ſtill to the ſame Effect as two; but you are not confin'd to the Solfaing of them all, ſo that you obſerve the Places of the Semitones, or half Notes: When you have found Mi, they may be eaſily known by this Rule.

In ev'ry Octave
Two half Notes we have,
Both riſing to Fa,
From Mi, and from La.

Thus Tranſpoſition I have plain laid down,
And it's Originals to you have ſhown;
By fourteen Keys I've written here in View;
Yet in Effect you ſee there are but two.

Having

Having laid down before you the Rules of Tranſpoſition, in the next I will give you ſome general Directions concerning the regular Pitch of a Tune, and ſome general Orders for ordering your Society, *&c.*

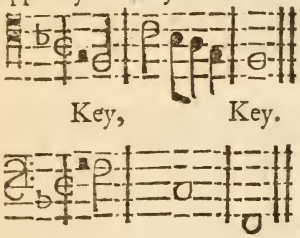
Of Intonation, *or ſome uſeful Directions concerning the regular* Sound *or* Pitch *of a* Tune; *with ſome uſeful Inſtructions for ordering a* Society.

UNleſs a Tune be pitch'd in a regular Way, that all the Voices may perform their Parts clear and ſtrong, that is, neither too high nor too low, it never can give any Pleaſure to the Performer, or Hearer.

Therefore I will give you ſome Inſtructions, by which you may be able to carry on all Parts of Muſick in a true Decorum.

Firſt view the Parts, and prove the Compaſs of the Note, both above and below the Key Note of the Baſſus; then try your Voice, that you may perform all Parts clear and ſtrong, without ſqueaking above, or grumbling below; then the Tune may be ſaid to be carried off in a true Decorum.

Suppoſe your Key be on F Sharp, and the Tenor ſhould riſe but five Notes above the Key, and your Baſs reach to F, an Eighth below, which is twelve Notes; they two being proved, the Boys may very eaſily perform the the two upper Parts, if their Voices are well ſuited. * Let the Baſs give Sound of all other Parts firſt, and let their be but one Leader to each Part; the Tenor leading the whole Tune in true Time; and by this Rule you may give the true Pitch to any Key whatſoever; for which Uſe, a Pitch Pipe is very uſeful to learn by.



Thus having given you the true Nature of the Pitch of a Tune, I will give you ſome Inſtructions of ordering a Company; this muſt be done by one of the Head, either by the ſinging Maſter, where there is one, or elſe by the head Singer.

Firſt, let every one ſing that Part, that his Voice ſuits beſt.

Secondly, in ſtanding in the Church, which in moſt Country Churches is in the Chancel, or in a Gallery or ſinging Pew; firſt, let the Baſs Voices place themſelves in a ſtraight Row with their Backs next the Congregation, then let the Tenor Voices place themſelves in a ſtraight Row facing the Baſs, but ſome Diſtance off, the Contra Voices ſtanding before the Baſs, and the Treble Voices before the Tenor, facing the Contra.

This being done your Harmony will go more pleaſant and delightful, both to the Performer and Hearer; and every one may take his Part more eaſily when he ſings alone, than he might when they ſtand one Part mingled with another.

Havidg

Having laid before you the Theory or Grounds of Muſick, I will give you ſome general Rules and Inſtructions for compoſing a Tune, by which Rules you may make yourſelf a Compoſer of what Tune ſoever you intend to compoſe; to which Intent, of Church Muſick, there are as follow, Hymns, Pſalms, Anthems, Verſicles, Reſponſories, Motets, *&c.* of theſe before mentioned, ſome are compoſed in plain Deſcant; others in figurate Deſcant, with Points, Fuges, Syncopes, Mixtures of Diſcords, &c.

Of Practical Muſick: *Containing ſome general Rules for the Compoſition of two, three, four, five, ſix, ſeven, and eight Muſical Parts; together with the Compoſition of Fuge, or the Contrivance of Canon, according to the moſt Authentick Rules.*

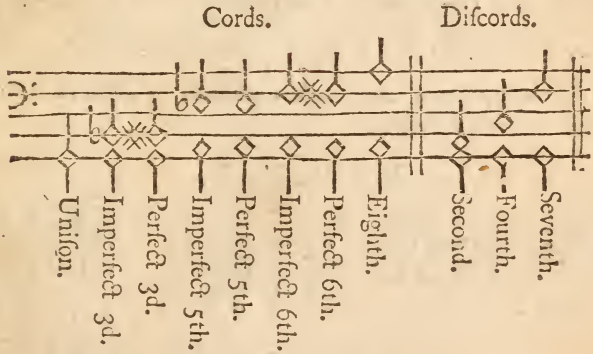
MUSICK is an Art of expreſſing perfect Harmony, either by Voice, or Inſtrument; which Harmony ariſeth from well taken Concords and Diſcords.

The Concords are four in Number, viz. a Uniſon, a Third, a Fifth, i xth, with their Octaves.

The Diſcords are three in Number, viz. a Second, a Fourth, and a Seventh, with their Octaves.

A Third, Fifth, and Sixth may be made perfect or imperfect, as the Compoſer pleaſes; the Imperfect is leſſer than the Perfect by half a Note, as,

A third Minor includes four Semitones.
A third Major includes five Semitones.
A ſixth Minor includes nine Semitones.
A ſixth Major includes ten Semitones.



Now I will give you an Example of all the perfect and imperfect Cords and Diſcords, with their Octaves.

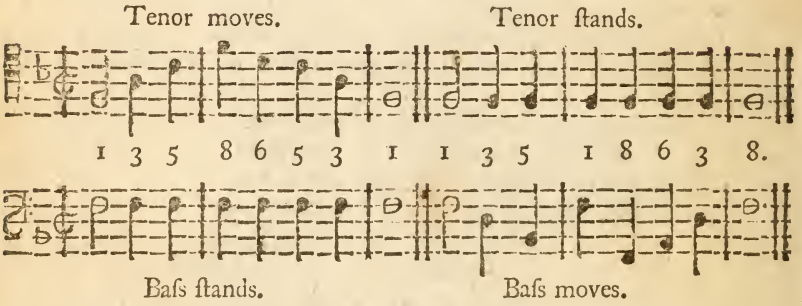
As for Example.

Perfect Cords	*Diſcords*	*Imperfect Cords*	*Diſcords*	*Perfect Cords*	*Imperfect Cords*	*Diſcords*
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21

The allowed Paſſages of all Concords.

RULE I.

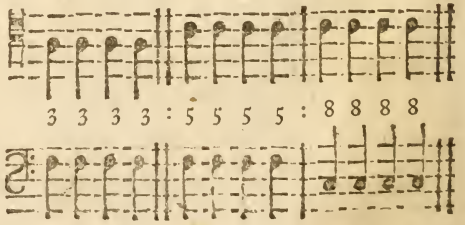
When one Part moves, and the other Part keeps its Place, the moving Part may move to any Concord. As thus,



Note, that whenſoever any ſingle Concord, or Diſcord is mentioned, their Octaves are alſo meant.

RULE II.

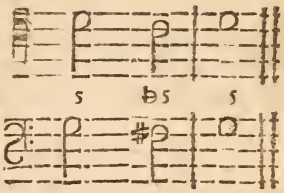
You may take as many Thirds, Fifths, Eights as you pleaſe, when both Parts do ſtand, as thus :



RULE

RULE III.

Two Fifths may be taken together, both rising and falling, if one be the Major, and the other the Minor, but not otherwise, as thus :



RULE IV.

Two or more Sixths may be taken together, both rising and falling, either by Degrees, or Leaps.

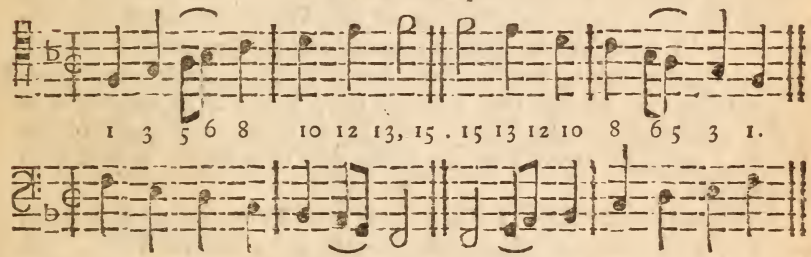
RULE V.

You may take as many Thirds as you please, either rising or falling together, either by Degrees, or Leaps, if one be the Major, and the other Minor: But two Major Thirds are not allowed together, unless it be before a Close, or where it cannot well be avoided.

RULE VI.

If two or more Parts do move gradually, they may move ascending or descending.

As for Example.



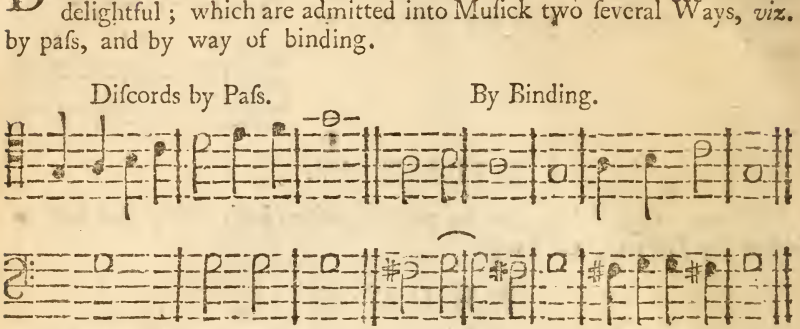
By these six Rules before mentioned, you see how all Concords may be taken and applied, either rising or falling.

In the Composition of two, or more Parts, you may take any Concord from one to another, if the Parts move by contrary Motions, by Degrees, or by Leaps ; that is, when the one rises and the other falls.

Two or more Fifths or Eigths are not allowed, either rising or falling, because they are too clogging to the Ear.

Of taking of Diſcords.

DIſcords, when orderly taken, render the Concords more ſweet and delightful; which are admitted into Muſick two ſeveral Ways, *viz.* by paſs, and by way of binding.



By this Example, and obſerving others, you may take in any Diſcord whatſoever.

The original of Compoſition is plain Deſcant; which is the Ground Work of muſical Compoſition, wherein all Concords are orderly taken. Figurate Deſcant is when Diſcord is admitted into Harmony, either by gradual Tranſition, or otherwiſe taken; which is the Ornamental or Rhetorical Part of Muſick.

The firſt Thing the Compoſer has to do, is to conſult, whether his Muſick is intended for grave or chearful Uſe, ſo that the Harmony may expreſs the right Senſe, or Meaning of the Words, to which it is fixed, *ex. gr.* if your Words ſeem very grave and ſerious, let your Muſick alſo, and grounded on the flat Key; but if pleaſant, lively, and chearful, then let your Muſick alſo, and in a ſharp Key: Alſo meaſure your Time according to the Length of the Syllables, and Senſe of the Words; and then proceed to the Rules of Compoſition, as your Genius directs.

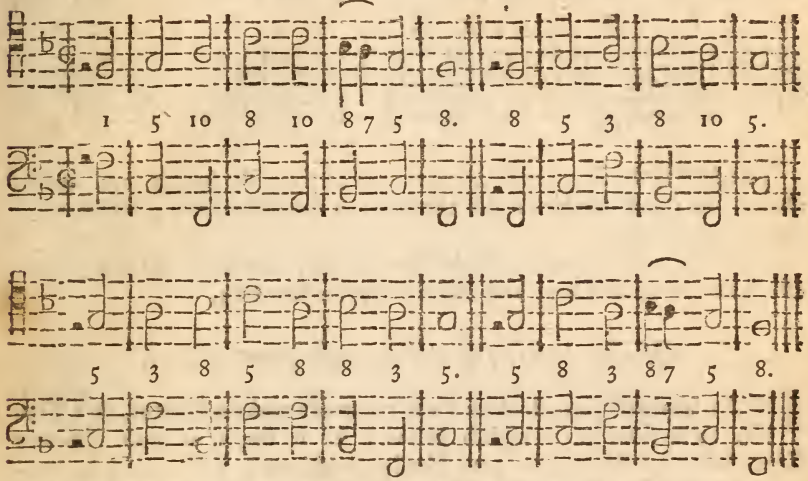
Firſt conſult your Key, and alſo carry your Air as ſmooth as poſſible, and keep your Harmony within the Bounds of a natural Voice, and not to move by great Leaps, and be ſure to avoid Tautology as much as poſſible.

In former Times when Concords were only uſed Note againſt Note, they always uſed to compoſe the Baſs firſt, and afterwards ſet the other Parts in Concord to it, which may ſpoil the Air of the Tenor, by reaſon it was obliged to be ſet according to the Baſs; but ſince moſt modern Authors, in figurate Deſcant, in which Diſcords are concerned, compoſe the Tenor firſt, which is the leading Part, or Church Tune, therefore it ought to be ſo compoſed; but nevertheleſs, I don't deny, but that the Form of the Baſs ought to be firſt laid, becauſe it determines the Key, and alſo the Foundation of the whole Compoſition, and ought to carry as much Air as the Tenor will poſſibly admit. But

after

after you have laid the Foundation of the Baſs, or only founded your Key therein, you may carry on your Compoſition together or apart, which you pleaſe; but if you compoſe the Tenor Part firſt, you muſt keep in the Form that the Baſs may come in, in a good Air; but the eaſieſt Way, for a young Compoſer, is to carry on the Baſs a little behind the Tenor, ſo that the Baſs may follow in good Air, of which I will give an Example in two Parts.

EXAMPLE.

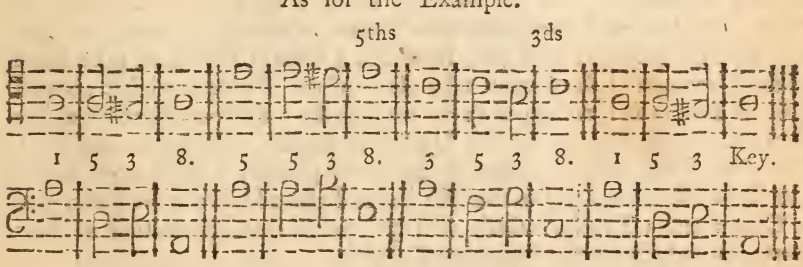


According to this Example you may compoſe any Tune whatſoever.

Of ſeveral Cloſes, and Cadences in Muſick.

OBſerve that whenſoever you intend a Cloſe or Concluſion, the Baſs muſt either fall a fifth, or riſe a fourth; for a fourth above, is the ſame as a fifth below, as you may obſerve by other Compoſitions; but let us examine what Cloſes are moſt proper and natural to each Key, *ex. gr.* ſuppoſe your Key be flat, then you may properly cloſe in theſe three ſeveral Places, thus.

As for the Example.



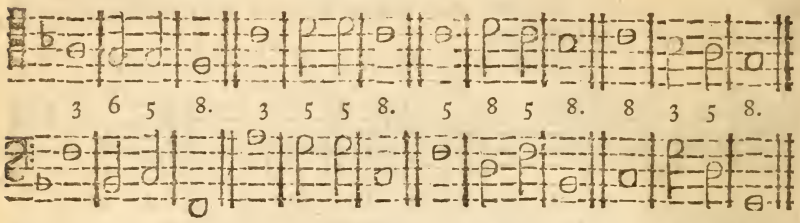
The firſt Cloſe is the Key itſelf, the ſecond in the fifth above, the third is in the third above, which are called imperfect Cloſes, and uſed

in

in the middle of Strains, alſo the fourth below the proper Key is of the ſame Nature, and may be alſo uſed.

In a ſharp Key your Cloſes may properly be ſet in theſe ſeveral Places.

As for the Example



The firſt is the Key itſelf, the next are in the fifth, fourth, and ſecond above, the fourth below is alſo the ſame as the fifth above; which three are middle Cloſes.

You need not make uſe of the ſame Notes, but theſe are the propereſt Places in both Keys, and alſo the moſt authentick.

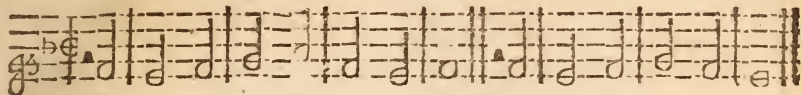
Of Compoſition of three and four Parts.

IN the Compoſition of three Parts you muſt make a Cantus, or a Treble, to be ſung in the eighth below; let it begin in ſome different Cord above the Tenor, as your Genius leads you; and then take contrary Cords from thoſe of the Tenor, ſtill counting from the Baſs; and alſo avoiding all Diſcords, as much as poſſible, between your Cantus and Tenor, as you do between your Cantus and Baſs; and alſo keep your Cantus rather below the Tenor than above, ſo that it may not take away the Air of the Tenor, which Part is moſtly compoſed to keep the Muſick the more full, yieldiug more Variety of Cords and moſt commonly ſung where there are not Voices enough to perform the Treble-Contra; and theſe Tunes of four Parts may be ſung in three, by omitting the Contra, and ſinging the Treble an eighth below inſtead of a Cantus or Medius; and for want of room I ſhall omit Examples in three Parts, and place the Cantus as a Treble in the eighth above, and give you an Example of four Parts, in which a Contra Part muſt take place of the Cantus, and the Cantus take place of the Treble an eighth above; alſo each of your three upper Parts muſt ſhake a different Cord from the Baſs, i. e. one Part to be the Uniſon or Eighth, the other may be a Third or Fifth; but to make it the more plainer, I ſhall make uſe of the ſame Notes as I did in two Parts; and alſo add two more Parts, viz. a Contra and a Treble, which will give you a true Speculation of four Parts, of which ſee the following Example.

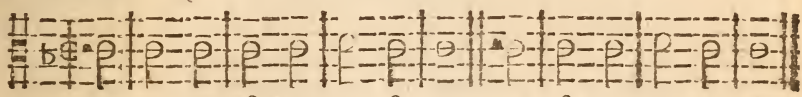
An

An Example of four Parts.

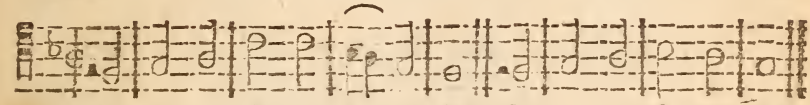
Treble.



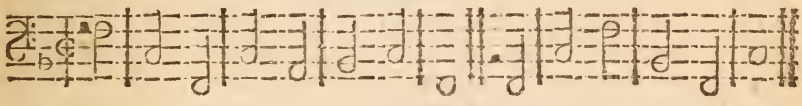
Contra.

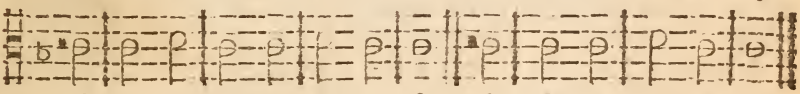


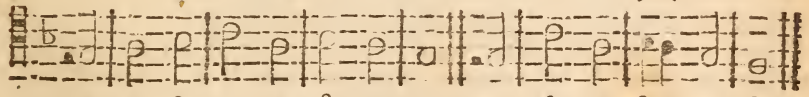
Tenor.

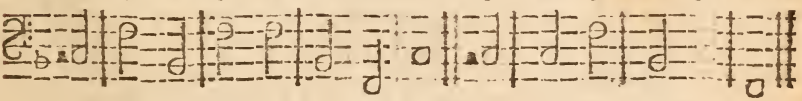


Baſs.









You ſee in this Example, that the Tenor begins Uniſon with the Baſs; the Contra a Fifth; the Treble an Eighth; which are the proper Pitches of four Parts.

Obſerve,

Obſerve, that two Fifths, or two Eights, may be taken in four Parts, rather than ſpoil the Air of the Tune; but let it be between one of the upper Parts of the Baſs; for if they are between the Tenor and Baſſus, it is not ſo well; for where there are not Voices for the two upper Parts, there will be a ſad Diſallowance.

"Theſe four Parts are ſaid to reſemble the true Nature of the four Elements; and alſo take their Place one above another, as Elements do. "The Baſs is ſaid to reſemble the Earth, which is the graveſt, and ſet "at the Bottom as the Foundation of all the other three: The Tenor "to Water, which is next above the Earth: The Contra Tenor to the "Air; and the Treble to the Fire, which is the higheſt of the other "three." And when the Parts are ſhifted out of theſe their natural Places, it ſeems as unnatural, as if the Elements were ſo ſhifted. Which is a Fault of many Compoſers.

Of Compoſition of five, ſix, ſeven and eight Parts.

IF you compoſe never ſo many Parts, they are ſtill to the ſame Effect as four, for which I will give you a very good Reaſon; for in the whole Syſtem of Octaves, there are but four Concords different from one another, viz. a Third, a Fifth, a Sixth, and an Eighth, or Uniſon, out of which there can be but three taken at once; for if you take in a Fifth, the Sixth muſt be left out (in Counterpoint excepted) or if you take the Sixth, the Fifth muſt be left out; ſo that there can be but three Concords at once joyned to the Baſs.

Therefore if you would add another Part to make five Parts, you muſt add another Octave to ſome one of the ſaid Concords, by Reaſon they muſt be ſtill doubled: Alſo, add another Octave to ſome other Concord, and you will have ſix Parts; then add another Octave to ſome other Concord, and the Concords will be alſo doubled, which will make ſeven Parts.

Compoſition of eight Parts is called Coral Muſick, which is performed by two oppoſite Quires; (or by, or with Inſtruments;) which Muſick has two Baſſes, one peculiar to each Quire; alſo, all the three other Parts are affixed to each Baſs, and do perform ſometimes with a ſingle Voice, or with two, three, or all four Parts together; and when all eight are joined in full Chorus, it is a Compoſition of eight Parts: So that one of the Baſſes ſupplies the Office of an upper Part when all move together, which Compoſition is grounded but on one real Baſs. Thus having ſhew'd you the true Nature of eight Parts, I ſhall for want of Room omit Examples.

Upon which Compoſition Mr. TANS'UR compoſed this following Verſe, viz.

"If you erect ten thouſand Parts, or more:
"They in Effect are but the ſame as four.

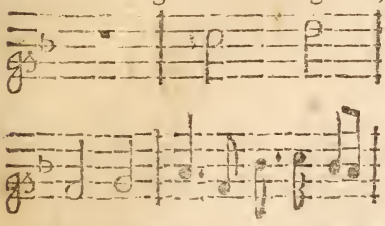
The

The Contrivance of a Canon.

A Canon is a Fuge, ſo bound up or reſtrained, that the following Part or Parts muſt preciſely repeat the ſame Notes, with the ſame Degrees riſing or falling, which were expreſſed by the Leading Part; and becauſe it is tied to ſo ſtrict a Rule, it is therefore called a Canon.

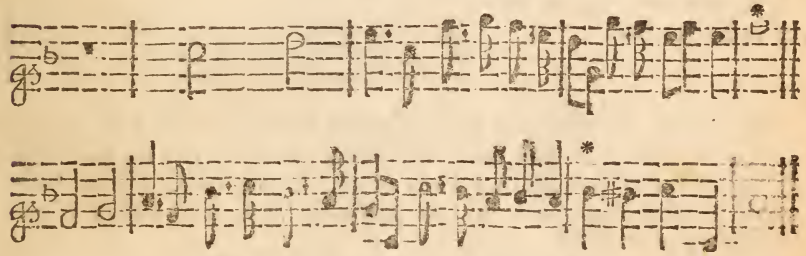
A Canon *of two Parts.*

I will for the Eaſe of the young Compoſer begin with Two Parts. Now ſeeing this following Part, you muſt always ſing the ſame Notes in a Fifth above; alſo you muſt apply new Notes to the upper Part, and apply new Deſcant to them alſo; and in this Manner you are to proceed from Bar to Bar, ſtill applying new Deſcant to the laſt removed Notes.



In this Manner you may continue two Parts in one, to what Length you pleaſe, of which I will give you a ſhort Example.

EXAMPLE.

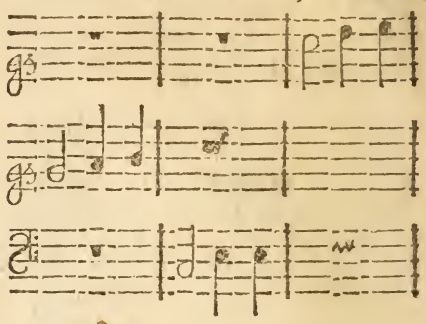


Obſerve that the Canon ends at the Note under the little Stars, the reſt is only ſet to make a Concluſion; which is commonly done, unleſs it is deſigned for the Parts to begin over again, and ſo go round without a Concluſion.

By the Help of this Example, and obſerving others, you make any Sort of Canons, by firſt pricking down ſome of the Notes of the leading Part, and filling up the vacant Places of the ſecond Bar with ſuch Deſcant as is anſwerable to the following Part. This I think is ſufficient for two Parts, we will now proceed to three.

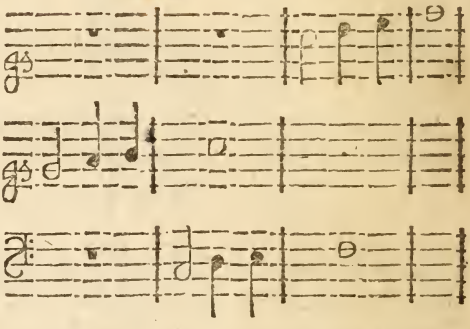
Canon *in three Parts.*

NOW I will ſhow you an Example of a Canon in three Parts, compoſed by the famous Mr. CHRISTOPHER SYMPSON; of which I will firſt ſet you down the beginning Notes of each Part, ſo that you may ſee the firſt Platform thereof, thus:



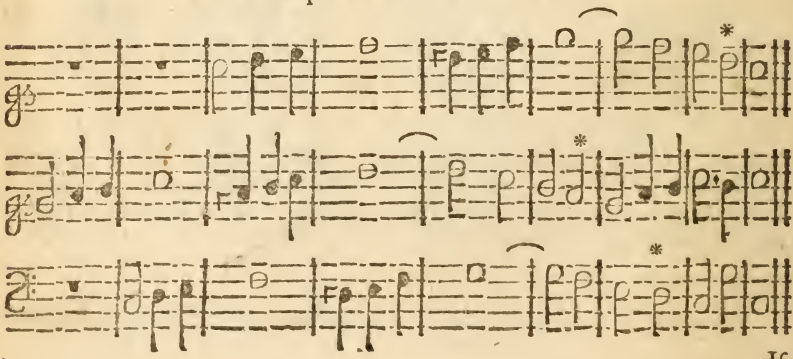
That being done, the firſt Buſineſs is to fill up the ſecond Bar of the leading Part, with ſome Note or Notes, which may agree with that Part, which came in after it, and add the ſaid Note or Notes to each of the other Parts in this Manner.

Then fill up the third Bar of the leading Part with ſome Note or Notes which may agree with both the other Parts; ſtill adding the ſaid Note or Notes to the other Parts: And thus you are to do from Bar to Bar.



But if you perceive that your following Parts begin to run Counter one upon another by theſe additional Notes, you muſt then try ſome other Way; either by putting in a Reſt, or by altering the Courſe or Notes of the leading Part; and in this particular it is that Canon is performed by plain Sight.

An Example of three Parts in one.



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If you would have your Canon begin again, the Concluſion muſt be omitted; and each Part muſt begin again when it comes to the Note which the little Stars are ſet over, where the Canon ends; and the Reſts which are ſet at the Beginning, before the following Part, muſt be left out; and then the uſual Way of pricking it down, is only the leading Part ſet alone, with Marks directing where the other Parts come in, as follows:

A Canon *in the Fifth below, and Fourth above.*

Hear me, O Lord, and let my Cry come to thee.

The Sorts of Canons are ſo various, that it would be endleſs (for me) to give their Examples; therefore I ſhall omit Examples, aud only mention ſome that are now in Uſe: viz. A Canon in the Uniſon, is when both Parts begin in one Sound, and one Part moves in all the Concords of the Key, 'till they meet again in the Uniſon; ſometimes one Part holds the Tone, and ſometimes another; in the ſame Method a Canon is ſet to a Ground. A Canon Recte & Retro, is ſung backwards and forwards, ſo that the firſt Part is ſung forwards, while the ſecond is begun at the End, and ſung backwards at the ſame Time. A Canon Round, or in the Uniſon, is compoſed in the ſame Method as two, three, four, or more Parts, and aftewards all pricked down in one Cliff, as one intire Tune, and ſung Round: The firſt Part leads untill it goes quite thro', and the other Parts fall in behind, one after another, 'till they come to the End in like Manner; the leading Part ſtill beginning again, and alſo the other Parts going round the ſame.

Alſo, there is a Canon called Single Fuge, or Imitation; by reaſon the Parts do imitate one another. Double Fuge, is when ſeveral Points or Fuges, fall in one after another. Arſis & Theſis, is when your Point riſes in one Part, and falls in another. Per Augmentation, is when the Notes of the following Parts are augmented, or made as long again as the leading Part. Diminution, is when the Notes of the following Parts, are made as quick again as the leading Part. Double Deſcant is ſo contrived, that in the Replication or Anſwer, the upper Part may be made Baſs, or the Baſs be made the upper Part: In the Compoſition of which, you muſt avoid Fifths as much as poſſible, by reaſon in Reply or Anſwer, they will become Fourths, &c. Theſe are moſt of the Canons that are now in Uſe, of which you may find ſome, of almoſt all Sorts, at the End of this Book.

A brief Explanation *and* Abbreviation *of all the useful Terms used in* Musick, *both* Vocal *and* Instrumental, *derived from the* Greek, Latin, French, Italian, *&c.*

THE Terms or Words that I shall shew you, serves to direct the Performer to the true Performance both of Words and Musick, according to the real Intent of the Composer: But because there are many Words that do signify but one, I will collect them all together in a regular Form, making one Explanation serve for all; and will lay them down in these seven following Heads, viz.

1. Of the Movements of Time.
2. Of Names of some Characters.
3. Of Terms to express the Sense of the Words.
4. Of Names of Cords and Discords.
5. Of Musick and Melody, *&c.*
6. Of Names given to all Parts of Musick.
7. Of several Things worthy of Note.

§ I. *Of the Movements of Time.*

ADagio, Recitativo, Recitati, Recit, Reo, Moters, Opras, (Ital.) Either of these Terms or Words signifies the slowest Movement in Time: Also the gravest Parts in Cantata's, which comes as near as possible to the true Pronunciation of the Words.

Alemand, Gravisonous, (Ital.) Either of these signifies one Degree quicker than Adagio, and move mostly in Common-Time.

Largo, Lentment, Lento, Lent, Tardo, (Ital.) Either of these Terms or Words denotes one Degree quicker than Alemand. And Largetto, (Ital.) signifies one Degree quicker than Largo.

Allegro, (Lat.) Animatio, Vivace, Vivacemente, Vivumente, Brillante, (Ital.) Either of these Terms denotes one Degree quicker than Largetto, and is to be performed with Life, Spirit, Vigour, and in good Time.

Vivacissimo, (Ital.) signifies one Degree quicker than Allegro, and more sprightly.

Presto, Prestissimo, Pronto, Veloce, Velocement, Velocissamente, Vite, Visto, Vistamente, (Ital.) Either of these signifies that you must sing or play as quick as possible, to lose no Time.

N. B. That the Word Assia, is often set before another Word, which signifies that the Movement must not be quite so quick, or quire so slow as the Word itself directs; as Assia Adagio, is not quite so slow as Adagio itself, &c. according as the Words do require.

Men,

Men, Pico, (Ital.) Either of theſe are often ſet before any Word, which ſignifies Leſs, or not ſo much as it was before; as Men Allegro, is not quite ſo brisk as if Allegro was alone.

N. B. That Piu ſignifies a little more; as Men Preſto, not too quick; Non Troppo Preſto, ſignifies the ſame.

Non Troppo Largo, not too ſlow; Nonupla, denotes that a Jigg muſt be played in very quick Time.

§ II. *Of the ſeveral Names given to ſome particular Characters, or uſed inſtead of them.*

REpetatur, Replica, Replicato, Repreſa, Reditta, Riditta, Come Sopra, Encore, (Ital.) Either of theſe Terms or Words ſignify that ſuch a Part or Strain muſt be repeated over again from that Note or Place it is ſet over. It is often ſet over this Character :S:, which is called a Repeat, and ſignifies the ſame.

Tace, Tacet, Soſpiro, (Ital.) Either of theſe ſignify Silence, or to reſt; which Words are often ſet over thoſe Characters called Reſts.

Index, (E.) Guidon, (Fr.) Monſtra, (Ital.) Either of theſe is a Name given to this Character 𝄆, which we call a Direct.

§ III. *Of the Terms uſed to expreſs the Senſe of the Words, and the Nature of the Muſick, ſo that one may agree with another.*

ANdante, (Lat.) Pique, Pointe, Spiccato, (Ital.) Either of theſe denote that the Time muſt be kept juſt and true; and that each Note muſt be made equal and diſtinct one from the other.

Cantabil, (Ital.) denotes that you muſt play in a Vocal Manner.

Euphony (Lat.) Denotes a very Graceful Sound, and ſmooth running of Words.

Tendermente, Con Affetto, (Ital.) Either of theſe denotes that you muſt ſing or play in a very ſweet, tender, affecting Manner.

Piano, P. Pianiſſimo, P. P. P. (Ital.) Either of theſe denote that you muſt ſing or play very ſoft and low. Piu Piano, or P. P. ſignifies a little more ſoft and low. Lamentatone, Languemente, Languiſſant, (Ital.) Either of theſe denote that you muſt ſing or play in a very grave, ſlow, lamenting mournful Manner.

Con Diſcertone, Moderation, (Lat.) Either of theſe denote that you muſt ſing or play with Diſcretion and Adoration. Con, ſignifies with. Con Diligenza, Diſcerto, Timoroſo, (Ital.) Either of theſe denote that you muſt ſing or play with Care, Diligence, and Exactneſs.

Con Dolce Maniere, Dolce Doux, Gratioſo, Gratieuſement, (Ital.) Either of theſe denotes that you muſt ſing or play in a very ſoft, ſweet, and agreeable Manner.

Vigoroſo

Vigoroſo, Vigoroſamente, Hardimente, (Ital.) Either of theſe denote that you muſt ſing or play with Life, Spirit, Strong, and Steady.

Maeſtoſo, Maeſtuſo, (Ital.) Either of theſe denote that you muſt ſing or play with Majeſty and Grandure, but ſlow, ſtrong, and ſteady.

Divoto, (Ital.) ſignifies a grave andſerious Way of ſinging, proper to inſpire Devotion.

Forte, Fortement, Fortiſsmo, or F, or Fe, (Ital.) Either of theſe denote that you muſt ſing or play very loud.

Piu Forte, or P. F. denotes one Degree louder than Forte.

Forte Forte, or F. F. denotes as loud as poſſible.

Continuoto, Softenuoto, Uguale, Ugualement, (Ital.) Either of theſe denote that you muſt continue, or hold on one Sound with equal Strength, and to move in equal Time all the Way.

Legermente, (Ital.) Denotes that you muſt ſing or play very gently, lightly, and with Eaſe.

Taſto, (Ital.) Denotes that the Notes muſt be but juſt touched, yet hold their full Time.

Echo, Echus, (Ital.) Either of theſe denote that ſuch a Part or Strain, muſt be repeated over again in a very ſoft and low Manner, imitating a natural Echo; being reſpective to the Organ, Harpſichord, &c.

Concerto Groſo, Tutti, Tutto, or T. Pieno, Grande, (Ital.) Either of theſe Words ſignifies Full, and uſed when all Parts come in, and perform together in full Chorus; as Pieno Choro, a full Chorus.

Chorus, alſo ſignifies a Quire or Company of Singers.

Harpeggio, Arpeggio, Harpeggiato, (Ital.) Either of theſe ſignifies to cauſe ſeveral Sounds, or Notes to be heard one after another, beginning always at the loweſt.

Intonation, (Ital.) is a Term commonly ſet at the Beginning of a Tune, which ſignifies the giving of a Tone, or Sound of the Key to the reſt of the Quire, which is commonly done by the Leader of the Tenor.

§ IV. *Of the ſeveral Names of* Concords *and* Diſcords, *&c.*

CHords, or Cords, are the Names given to the Muſical Sounds made by either Voice, or Strings, or by Wind artificially; i. e. when two or more Sounds do ſound together; each Note being an Interval, either greater or leſſer Diſtance one from another. So theſe Intervals or Diſtances are called Cords and Diſcords.

Conſonants, or Concords, is a Name given to all agreeable Sounds, viz. a Uniſon, 3d, 5th, 6th, and their Octaves.

Diſſonants, Diſharmony, or Diſcords, is a Name given to all jarring, or diſagreeable Sounds, viz. a 2d, a 4th, a 7th, and their Octaves.

In the Compaſs of every 8th, or Octave, there are 12 ſeveral Degrees of Sound, each Degree having a proper Name from the loweſt Note, which are called Greater, or Leſſer, Perfect, or Imperfect, as follows.

12. Diapaſon

12. Diapaſon	12. Octave or 8th;	including 12 Semitones.
11. Semidiapaſon	11. Defective 8th;	including 11 Semitones.
11. Sept. major	11. Greater 7th ;	including ditto.
10. Sept. minor	10. Leſſer 7th ;	including 10 Semitones.
9. Hexachordon major	9. Greater 6th ;	includes 9 Semitones.
8. Hexachordon minor	8. Leſſer 6th ;	includes 8 Semitones.
7. Diapente	7. Perfect 5th ;	includes 7 Semitones.
6. Semidiapente	6. Imperfect 5th ;	includes 6 Semitones.
6. Tritone	6. Greater 4th ;	includes ditto.
5. Diateſſaron	5. Perfect 4th ;	includes 5 Semitones.
4. Ditone	4. Greater 3d ;	includes 4 Semitones.
3. Semiditone	3. Leſſer 3d.	includes 3 Semitones.
2. Tone	2. Greater 2d.	includes 2 Semitones.
1. Semitone	1. Leſſer 2d.	includes 1 Semitone.
	Uniſon, one Sound.	

N. B. That the Defective 8th, and Greater 7th, are the ſame Interval in the Scale of Muſick : The like may be ſaid of the Defective 5th, and Greater 4th. Alſo you may obſerve that the Particle Semi, in Semidiapaſon, Semidiapente, &c. doth not ſignify the half of ſuch an Interval in Muſick, but only imports a Deficiency, as wanting a Semitone of Perfection.

§ V. *Of* Muſick, Melody, Harmony, *&c.*

MUſica, (Ital.) ſignifies the Art of Muſick, made either by a natural Voice, or an artificial Inſtrument.

Muſico, (Ital.) ſignifies a Muſician, Maſter of Muſick, &c.

Theoretical Muſick, is that which ſearches into the true Grounds of it; and into the true Nature of Concord, and Diſcord; explaining their true Nature, Number, and Proportion, &c.

Practical Muſick, is that which deſigns, contrives, and compoſes all Sounds into Muſical Parts.

Symphony, ſignifies an Agreement, or Conſent in Harmony; alſo an Interlude, or Prelude, being agreeable, or in Symphony with a Piece of Muſick.

Coral Muſick, is Muſick ſung by Turns by two oppoſite Quires.

A Concert of Muſick is three Parts, and no leſs.

Concerto, (Ital.) or Concert, is a Piece of Muſick compoſed in ſeveral Parts.

§ VI. *Of the ſeveral Names of the ſeveral Parts of* Muſick.

BASS, or Baſſus, is a Name given to the loweſt Part of Muſick; all other Parts proceeding from it ; it being the Foundation of all other Parts, and is ſet at the Bottom, and is the Ground-work of all the reſt.

Tenor,

Tenor, is a Name given to the leading Part ; being firſt, or next Octave above the Baſs.

Contra, or Contra Tenor, or Cantus, or Altus, or Alto, or Haut-Contra, or Mean, or Medius, or Second Treble, is a Name given to the Second Tenor, being the Second Octave above the Baſs.

Treble, or Triple, or Haut-Deſſus, ſignifies Threefold ; being the third Octave above the Baſs, which is the higheſt Part in Muſical Compoſition.

Repieno, ſignifies Full, and is often ſet to direct thoſe Parts to move in full Chorus, that move but in ſome certain Places. Canto Repieno, (Ital.) is the Name of the Grand Chorus that moves in but ſome certain Places.

Baſſo Repieno, (Ital.) is the Name of the Baſs of the Grand Chorus, that moves but in ſome certain Places.

Canto Concertante, (Ital.) is the Name of the Treble of the little Chorus, that moves thro' the whole Compoſition.

Baſſo Concertante, Baſſo Continuo, or B. C. (Ital.) Baſſo Recitante, Continuoto. Either of theſe Terms is a Name given to the Continual Baſs, or Thorow-Baſs, or Baſs of the Little Chorus, that moves quite thro', and marked with Figures.

Alto Repieno, (Ital.) The Little Chorus that moves but in ſome certain Places.

Alto Concertante, (Ital.) The Grand Chorus, that moves quite thro'.

Neceſſario, (Ital.) is alſo a Name given to thoſe Parts that move quite thro' to diſtinguiſh them, from them that move but in ſome certain Places.

§ VII. *Of ſeveral Things worthy of Note*, &c.

AD Libitum, or Libitum, or Bene Placito, (Lat.) ſignifies if you pleaſe, or if you will.

Da Capo, or D. C. (Ital.) is a Word often ſet at the End of a Piece of Muſick that ends with the firſt Strain, which ſignifies to begin again. Theſe Tunes that ends ſo, are commonly called Rondea's : The Word Finis, or Fin, or F, ought to ſtand over the laſt Note.

Plain Deſcant, is the Ground-work of Muſical Compoſition, where Concords are orderly taken.

Figurate Deſcant, is when Diſcords are concerned as well as Concords, tho' not ſo much.

Double Deſcant, is contrived that the Treble may be made Baſs, or the Baſs be made Treble, &c.

A Cadence, is the Fall of a Voice, or a Concluſion, or Cloſe made by all Parts, in ſeveral Places of any Key, &c.

A Canon, (Lat.) is a Piece of Muſick compoſed by an exact Rule ; the following Parts repeating the very ſame Notes as the foregoing Part, which is the Superlative or higheſt Degree in Muſick.

A Perfect

A Perfect Close, is when all the Parts end in the proper and fundamental Key.

An Imperfect Close, is a Close made at the End of many Strains, but not in the proper Key.

Imitation, Imitatione, Imitazzione, (Ital.) signifies a Way of composing, where Parts are made to imitate one another.

Arsin & Thesin, or Arsis & Thesis, (Ital.) denotes a Part, Point, or Fuge is said to move, so when one Point falls in one Part, and the same rises in another Part.

Contra-Fuges, or Counter-Fuges, is when two Fuges or Points, proceed contrary one from another.

Verte, signifies to turn over the Leaf; as Verte Subito, turn over quick.

A Ground, is a Bass, composed of long Notes, &c. the Division being run in the other Parts.

A Prelude, Preludo, Preludium, (Ital.) Either of these Terms are a Name given to a short Air or Symphony, played before a Piece of Musick begins; sometimes by Rule, and oftentimes extempore.

Interlude, Research, Ricercate, Ritornello, Riternello, (Ital.) Either of these Terms is a Name given to short Airs, or Symphonies played between many Strains of a Piece of Musick, to grace and ornament it; sometimes by Rule, and sometimes extempore.

A Voluntary, is an extempore Air, Prelude, Interlude, or Symphony, played either before, or in the Middle, or at the End of a Piece of Musick, to ornament and grace it, &c.

Solus, or Solo, signifies alone, and is often set over such Parts that are to be sung or played alone. Solo, is also a Name given to a Piece of Musick that is for one Violin, one Flute and a Bass, to distinguish it from those that are for two Violins, two Flutes, and a Bass; and are called Solo's.

Sonata, Suonata, Scionata, Either of these Names are applied to a Piece of Musick composed only for Instruments, &c.

Fuge, or Fuga, (Lat.) signifies Flying, or Running; and used when Parts or Points fly one before another, which is properly called Fuging.

A Cantata, (Ital.) is a Piece of Musick composed for Voices or Instruments in several Parts, being intermixed one with another like Opera's, &c.

Senza, (Ital.) signifies without; as Senza Stroment, without Instruments.

Obligato, (Ital.) signifies Necessary, or on Purpose; that is, an Instrumental Part is necessary, and ought not to be left out. This is also a Name given to some Sonata's.

Duett, or Duetto, (Ital.) two Parts.

Trio, Trezetto, or in Trex, (Ital.) three Parts.

Quarto, (Ital.) four Parts.

Quinque, (Ital.) five Parts.

Voce Solo, (Ital.) a ſingle Voice, &c.

Conſecution, is when two, three, or more Cords of the ſame Kind follow one another, both Parts moving the ſame Way; which are taken between the Baſs and Tenor, or between two of the upper Parts. When two or more Cords, either Thirds, Fourths, Fifths, Sixths, Sevenths, or Eighths are taken together, either riſing or falling, it is called a Conſecution of two, or more; ſome of which are Diſallowances, as two Fifths or Eighths taken together moving in two Parts.

Score, ſignifies the original Draught of the whole Compoſition, wherein all Parts are diſtinctly marked.

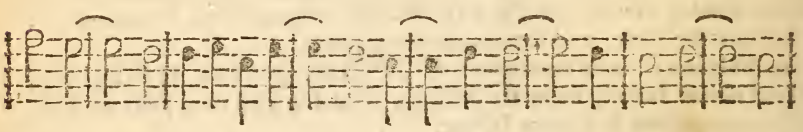
Recte, ſignifies forewards.

Retro, ſignifies backwards, pertaining to Canon.

Reverted, ſignifies turned back again, or backwards, pertaining to Canon.

Syncopation or driving a Note, is when the Bar in which it ſtands, is filled up without all the Quantity of that Note, which Note muſt be drove ſome of it into the following Bar.

As for the Example



Tautology, is repeating the ſame again, or often.

Per Augmentation, is when the Notes of the following Parts are augmented, or made as long again as the leading Part.

Diminution, is when the Notes of the following Parts are diminiſhed, or made as quick again as the leading Part.

Viz. (Videlicet.) Sc. or ſſ. (Scilicet.) to wit, or that is to ſay.

i. e. (id eſt.) that is.

N. B. (Nota Beni) Note well.

V. (Vide) ſee.

e. g. (exempli gratia) as for Example.

&c. (et Cætera) and ſo forth.

Hallelujah, or Allelujah, (Heb.) ſignifies praiſe the Lord.

Amen, ſignifies ſo be it.

An Interval, ſignifies a Diſtance.

Tranſition, ſignifies breaking a Note.

Tranſpoſition, ſignifies to remove, or ſhift one Key to another.

Theſe (I think) are moſt, or all the Terms that are uſed in Muſick.

The End of the Firſt Book.

THE

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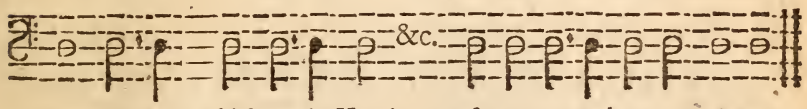
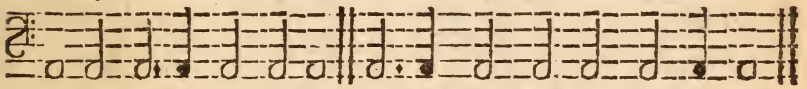
The Confeſſion and Abſolution being read by the Prieſt in one continued ſolemn Tone, the Prieſt and the whole Choir repeat the Lord's Prayer, thus:



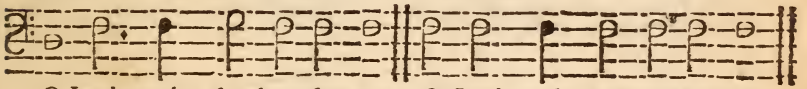
Our Fa-ther, which art in Heav'n, &c. for e--ver and e--ver, Amen.

Prieſt. *Choir.*



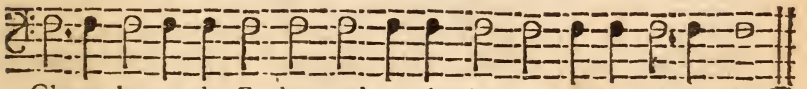
O Lord, o-pen thou our Lips, and our Mouth ſhall ſhew forth thy Praiſe.

Prieſt. *Choir.*



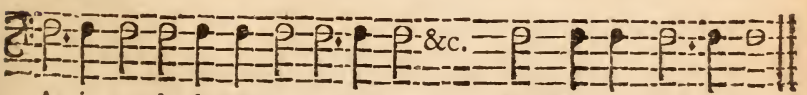
O Lord, make ſpeed to ſave us; O Lord, make haſte to help us.

Prieſt.



Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghoſt;

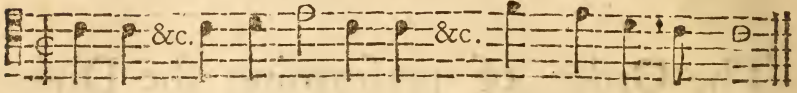
Choir.



As it was in the Beginning, is now, &c. World without End, A-men.

The

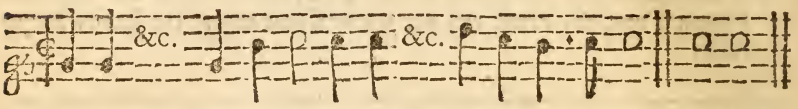
The Venite may be ſung one Verſe by the Prieſt, thus:



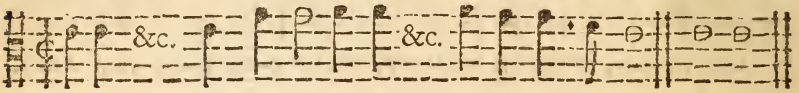
O come let us ſing unto the Lord, &c. Strength of our Salvation, &c.

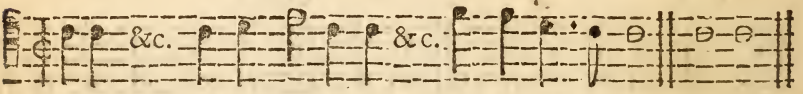
And the other Verſe may be ſung by the whole Choir in four Parts, thus:

The Venite Exultemus.

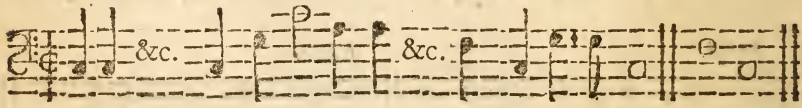


2 Let us come before his Preſence with a Song, &c. glad in him with, &c. Amen.





2 Let us come before his Preſence with a Song, &c. glad in him with, &c. Amen.



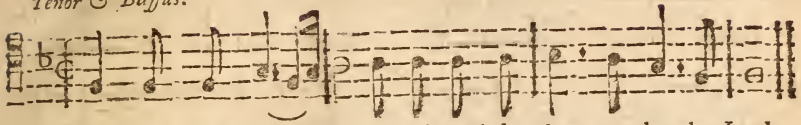
This Chanting-Tune, or any other of this Kind, may ſuit the whole Book of Reading Pſalms, due Regard being had to the Points. (i. e.) by obſerving to proceed upon the ſame Key that the Note ſtands upon, before &c. be the Verſe long or ſhort, till one come to theſe Notes that are before the Points in the Middle, and at the End of the Verſe. The Reading Pſalms being ended, a ſhort Voluntary is performed on the Organ.

Te

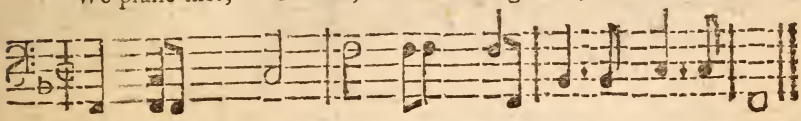
After the firſt Leſſon, Te Deum may be ſung by the Choir, thus:

Te Deum Laudamus.

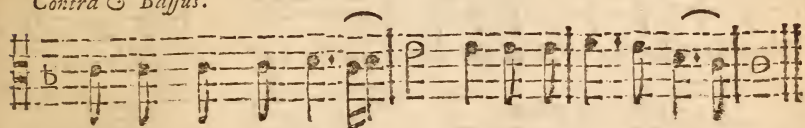
Tenor & Baſſus.



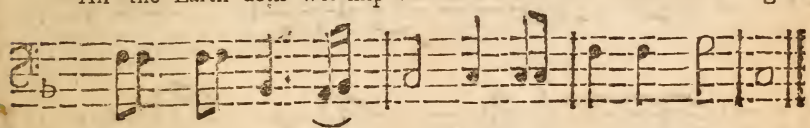
We praiſe thee, O God, we acknowledge thee, to be the Lord.



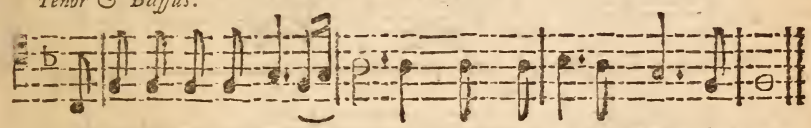
Contra & Baſſus.



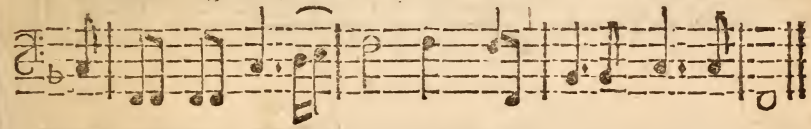
All the Earth doth wor-ſhip thee: the Father e—ver—laſt—-ing.



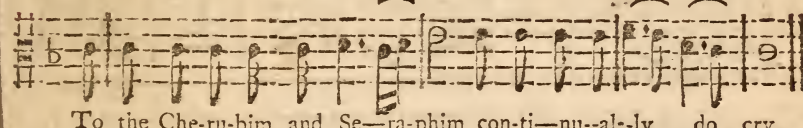
Tenor & Baſſus.



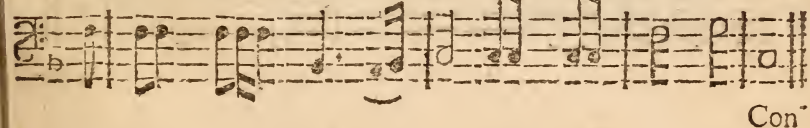
To thee all Angels cry a--loud, the Heav'n, and all the Pow'rs there-in.



Contra & Baſſus.



To the Che-ru-bim and Se—ra-phim con-ti—nu--al--ly do cry.



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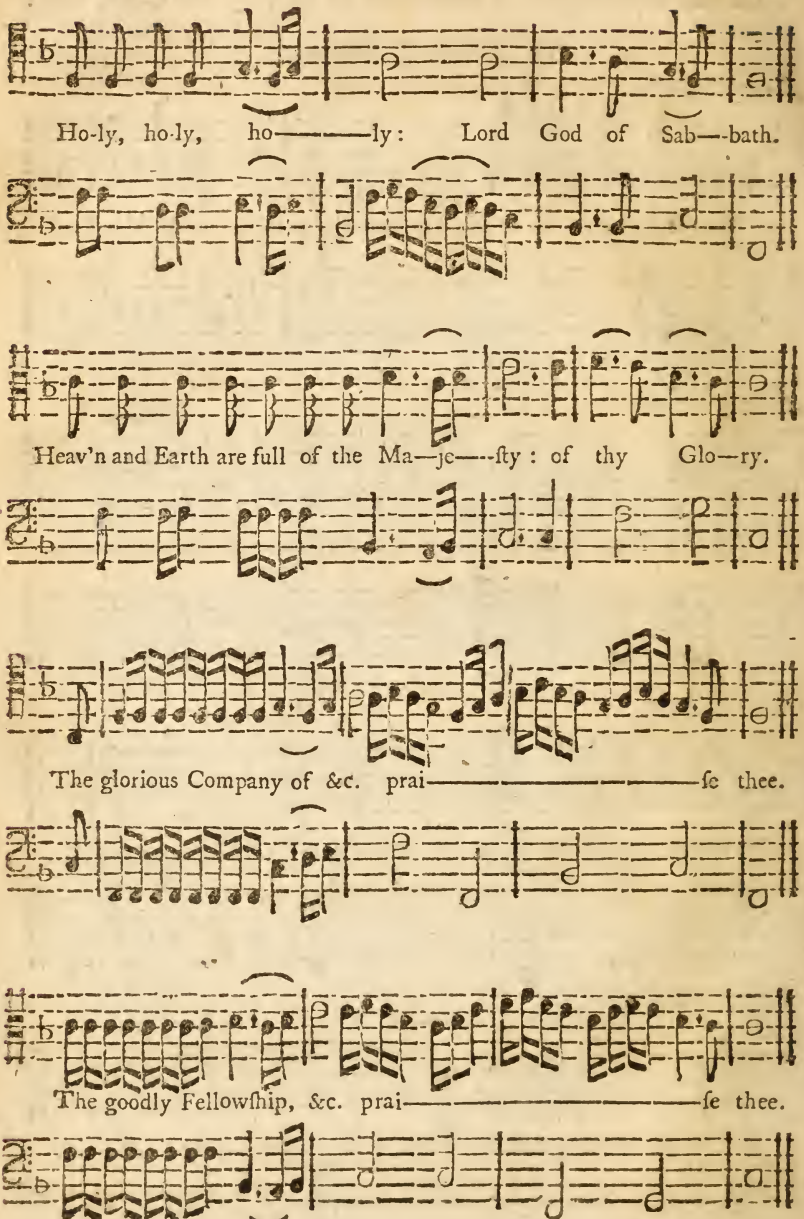

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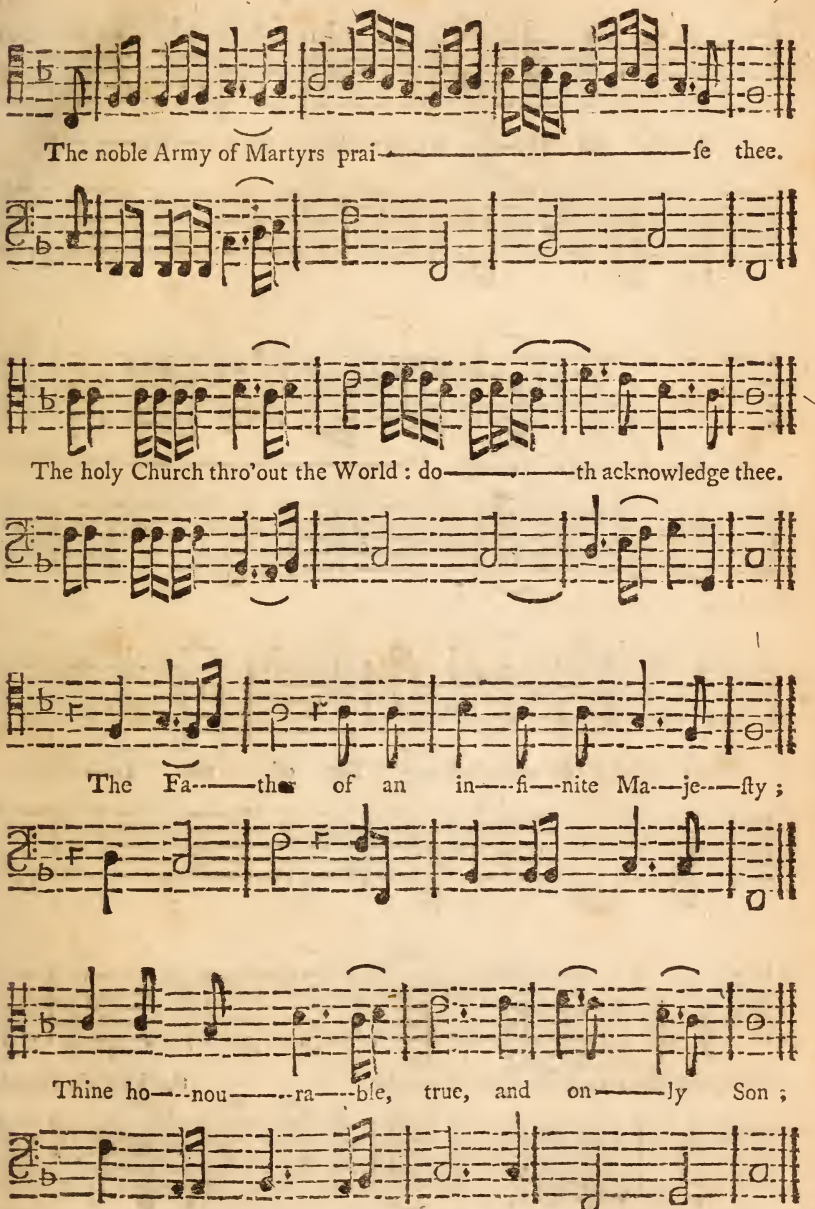
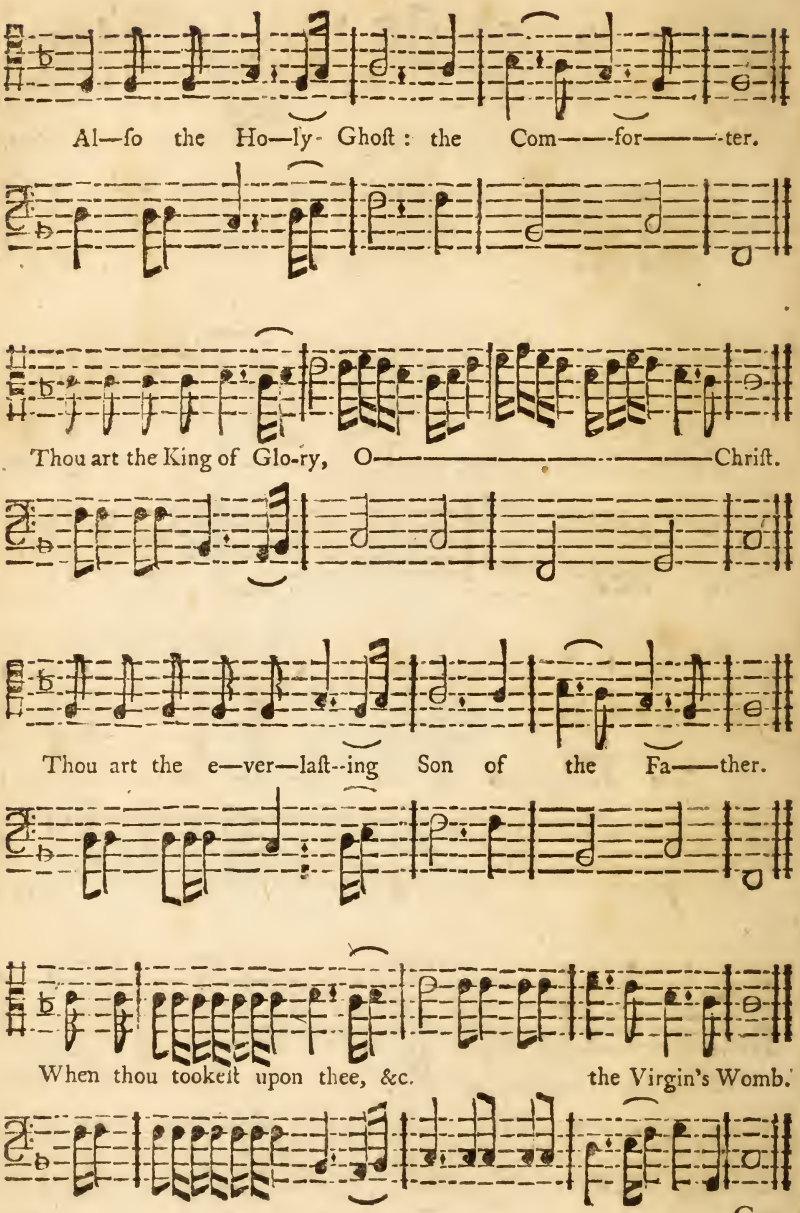

The noble Army of Martyrs prai——————————————se thee.
The holy Church thro'out the World : do——————th acknowledge thee.
The Fa——ther of an in——fi——nite Ma——je——fty ;
Thine ho——nou——ra——ble, true, and on——ly Son ;

Continurd.



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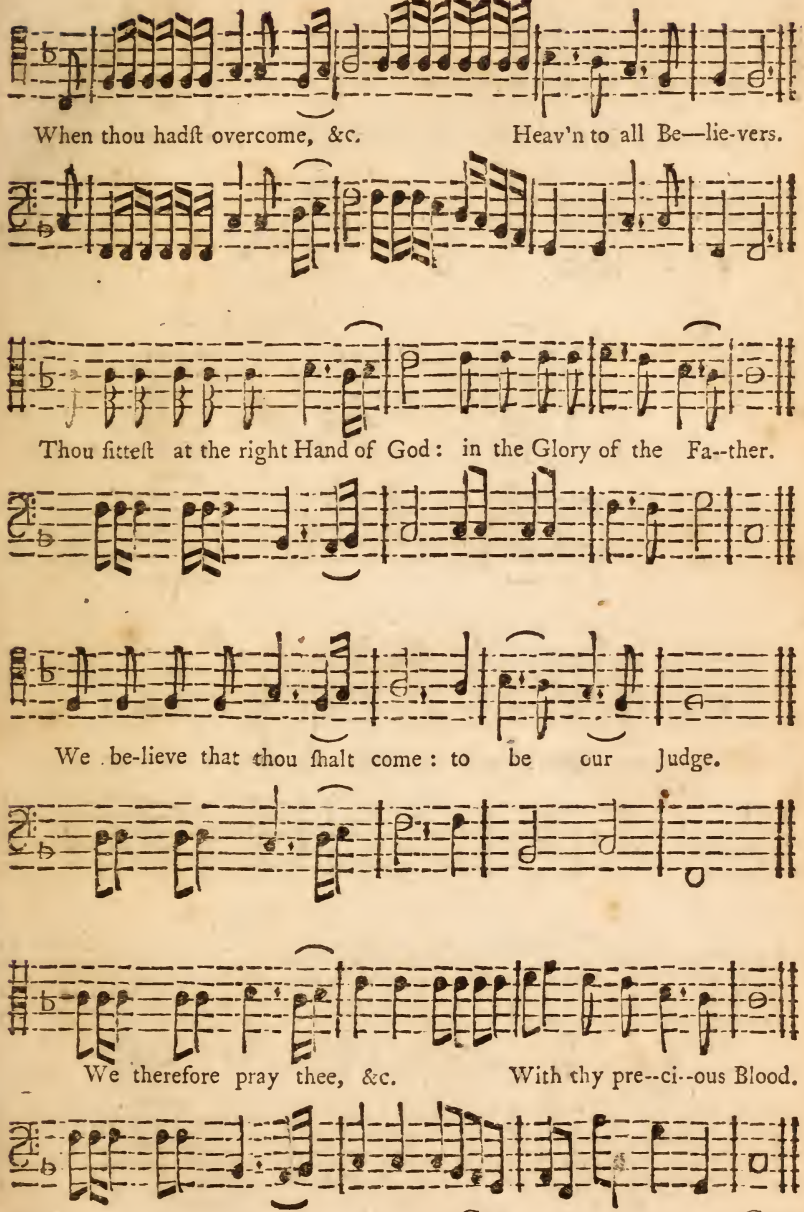
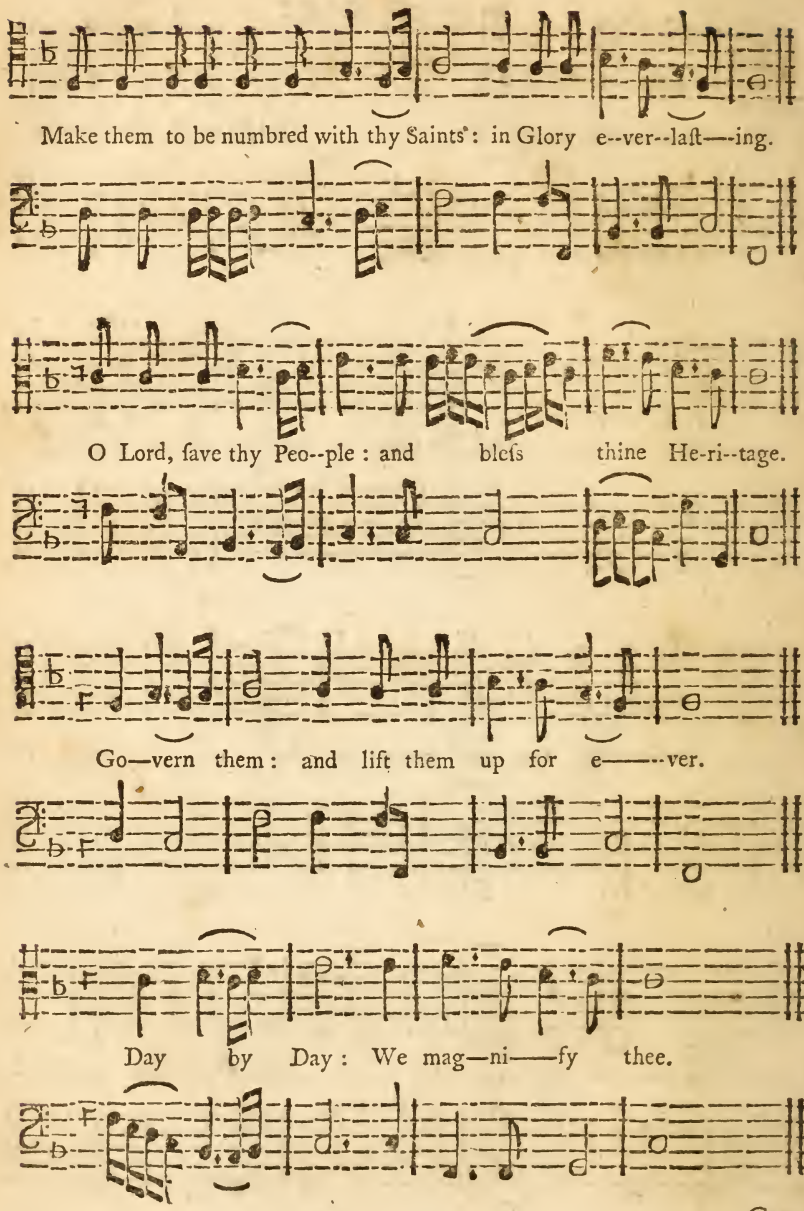

When thou hadſt overcome, &c. Heav'n to all Be—lie-vers.
Thou ſitteſt at the right Hand of God: in the Glory of the Fa--ther.
We be-lieve that thou ſhalt come: to be our Judge.
We therefore pray thee, &c. With thy pre--ci--ous Blood.

Continued.



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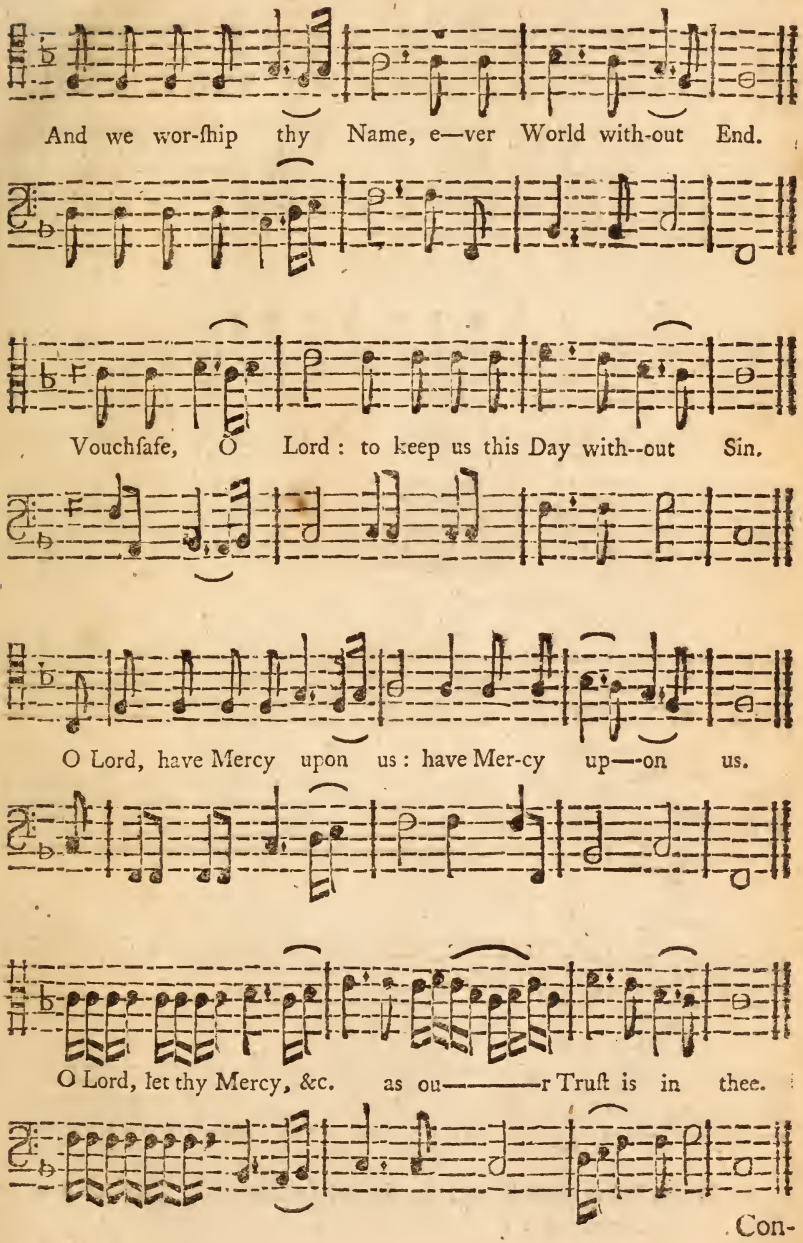

Con-

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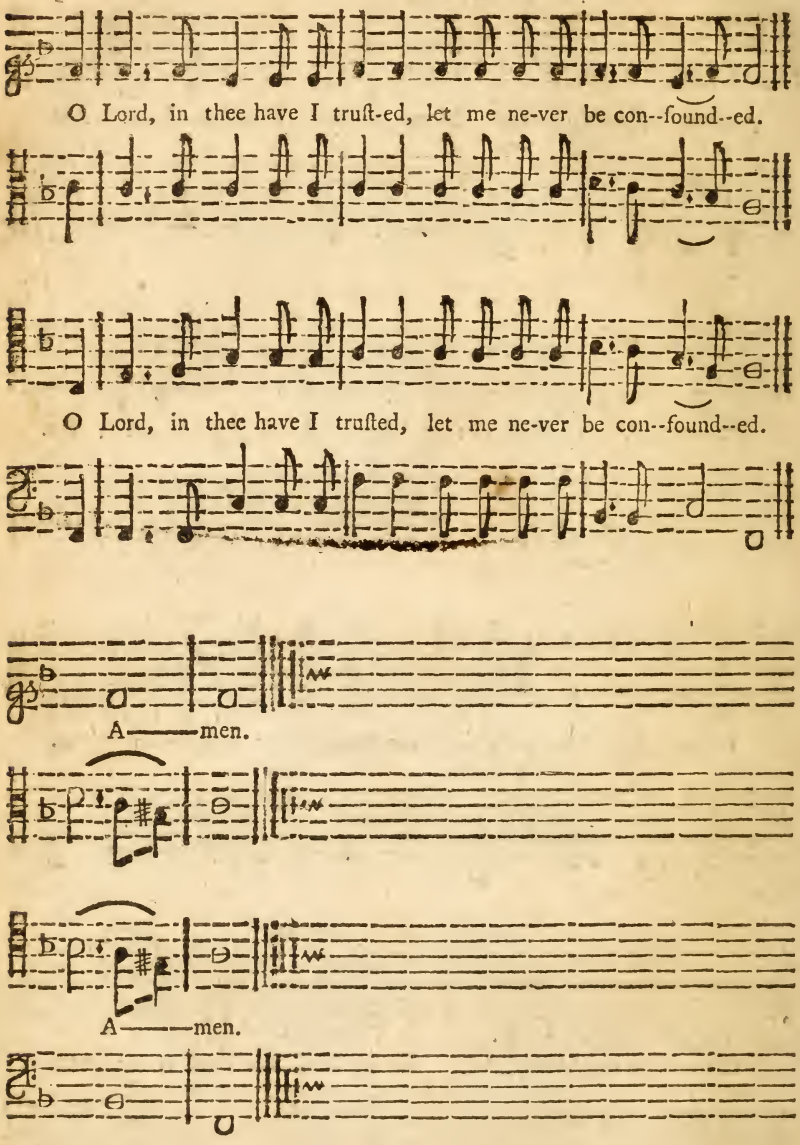
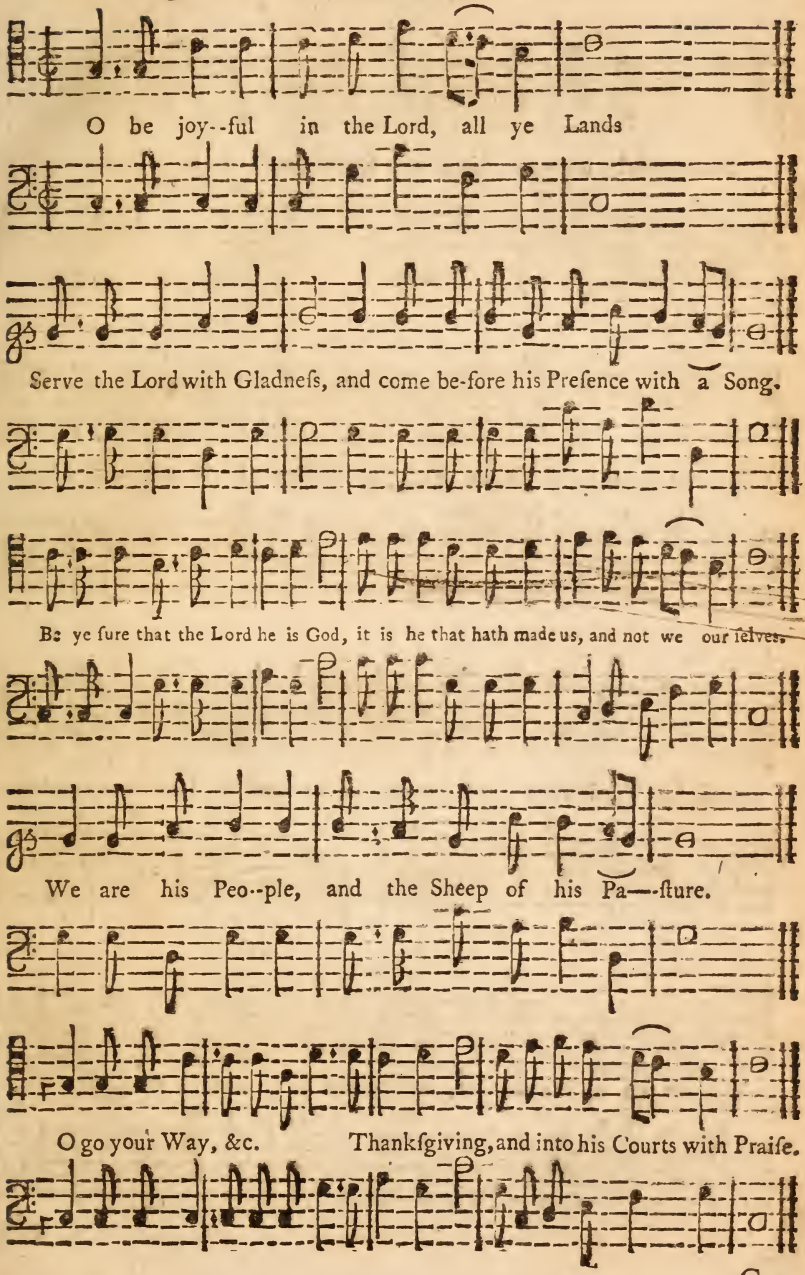
CHORUS.



Te Deum being ended, and the ſecond Leſſon read, Jubilate may be ſung by the Choir, thus :

JUBI-

JUBILATE DEO.



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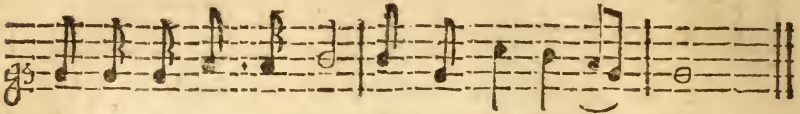
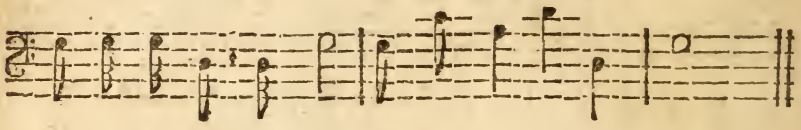
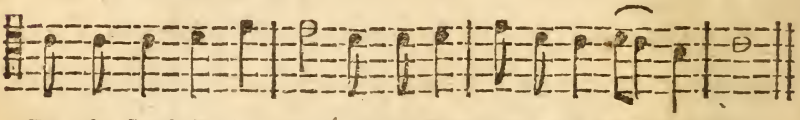
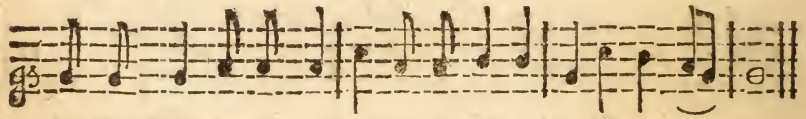


Be thankful un—to him, and ſpeak good of his Name.

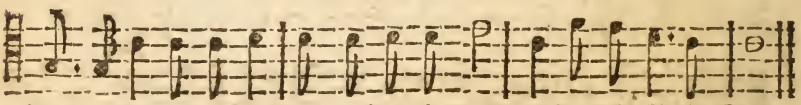




For the Lord is Gracious, and his Mer--cy is E—ver—laſt—ing,



And his Truth en--du-reth from Ge-ne--ra--tion to Ge--ne—ra—tion.



Glo--ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghoſt.

Con-

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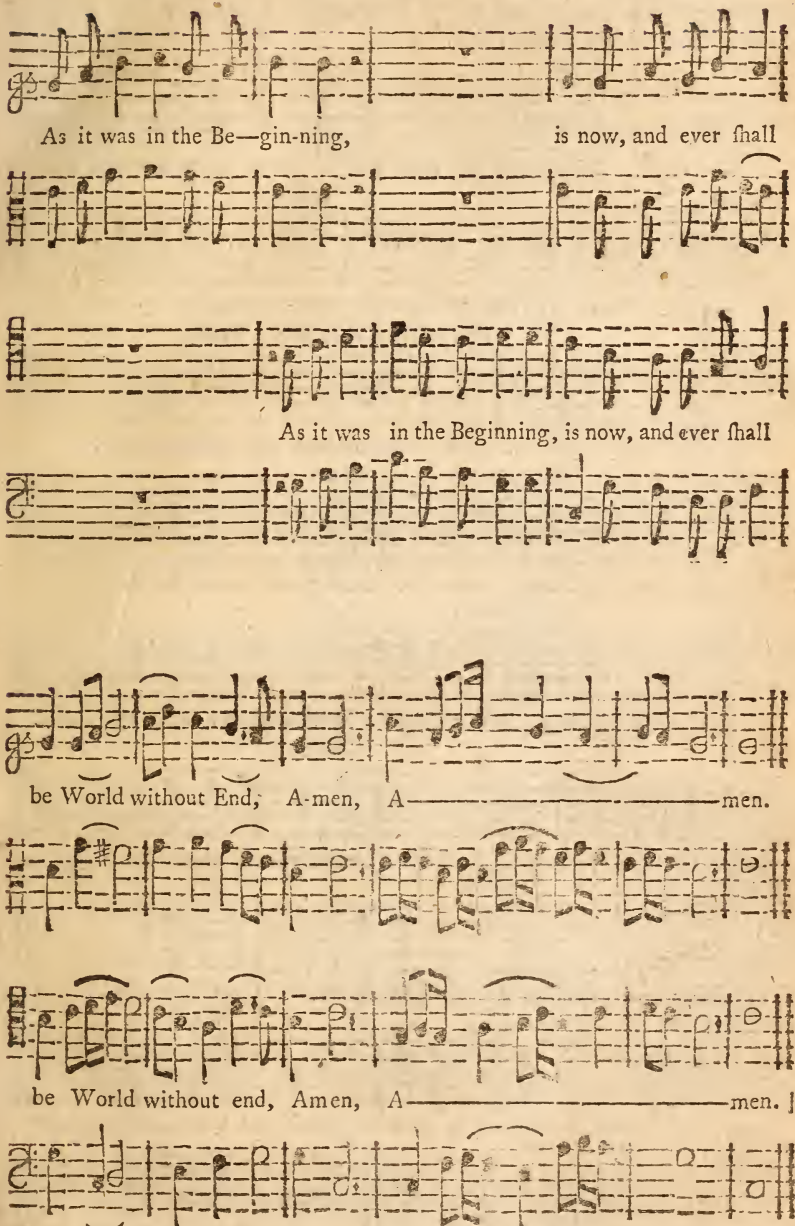
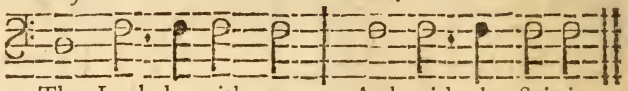

As it was in the Be—gin-ning, is now, and ever ſhall
As it was in the Beginning, is now, and ever ſhall
be World without End, A-men, A——men.
be World without end, Amen, A——men.

Then follows the Apoſtles Creed, which is ſung by the whole Choir in one continued ſolemn and grave Tone, upon Feſtivals; Athanaſius's Creed is ſung in the ſame Tune.

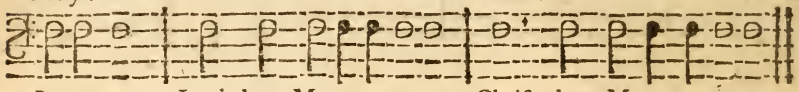
Prieſt. *Choir.*

After which the Prieſt ſings



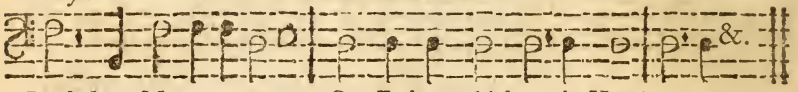
The Lord be with you. And with thy Spi-rit.

Prieſt. *Choir.*



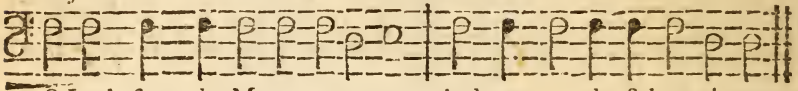
Let us pray. Lord, have Mercy upon us. Chriſt, have Mercy upon us.

Prieſt. The whole Choir in one Tone.



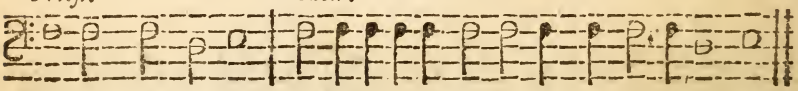
Lord, have Mercy upon us. Our Father, which art in Heav'n, &c.

Prieſt. *Choir.*



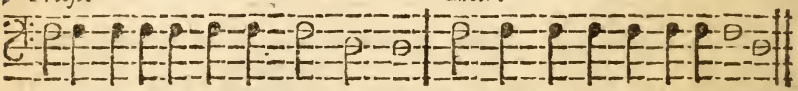
O Lord, ſhew thy Mercy upon us. And grant us thy Sal-va--ti—on.

Prieſt. *Choir.*



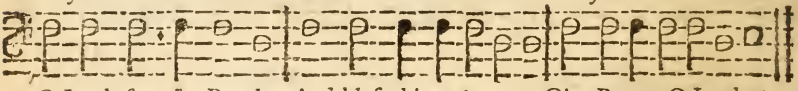
O Lord, ſave the King. And mercifully hear us when we call upon thee.

Prieſt. *Choir.*



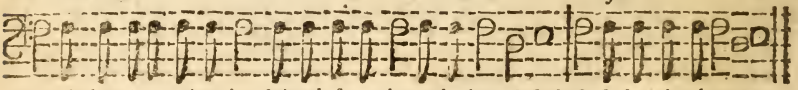
Endue thy Miniſters with Righteouſneſs. And make thy choſen People joyful.

Prieſt. *Choir.* *Prieſt.*



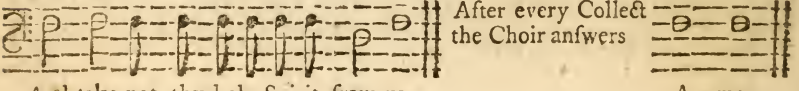
O Lord, ſave thy People. And bleſs thine, &c. Give Peace, O Lord, &c.

Choir. *Prieſt.*



Becauſe there is no other that fighteth for us, but only thou, O God. O God, make clean, &c.

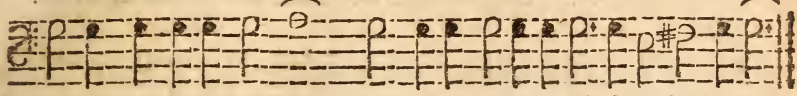
Choir.



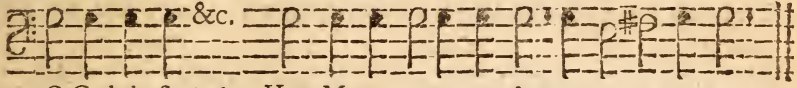
And take not thy holy Spirit from us. After every Collect the Choir anſwers A—men.

The

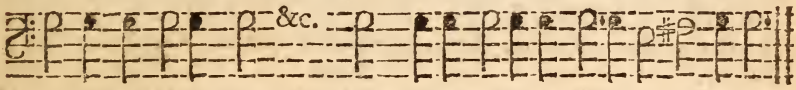
The Collects being ended, here followeth an Anthem upon uſual Days that the Litany is appointed to be ſung. It is ſung by two of the Choir in the Middle of the Church, near the Bible Desk, the whole Choir anſwering them to the firſt four Petitions, in the ſame Tune and Words.



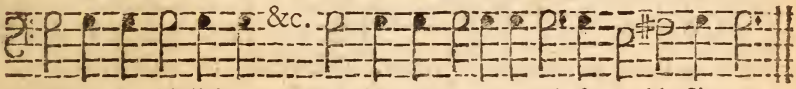
O God, the Father of Heav'n, Have Mercy upon us mi--ſe-ra--ble Sinners.



O God the Son, &c. Have Mercy upon us, &c.

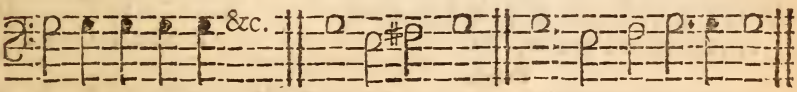


O God the Holy Ghoſt, &c. Have Mercy upon us, &c.



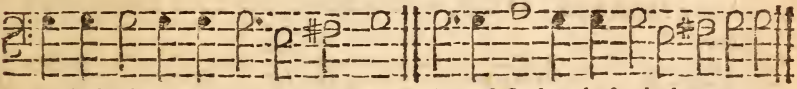
O ho--ly, bleſſed, &c. Have Mercy upon us mi--ſe--ra--ble Sinners.

Prieſt. *Chotr.* *Choir.*



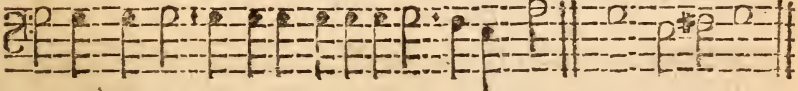
Remember not Lord, &c. Spare us good Lord. Good Lord de--li--ver us.

Choir. *Choir.*



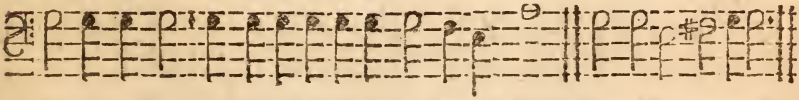
We beſeech thee to hear us, good Lord, Son of God we beſeech thee, &c.

Prieſt. *Choir.*



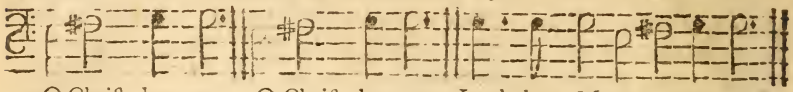
O Lamb of God that takeſt away the Sins of the World. Grant us thy Peace.

Prieſt. *Choir.*



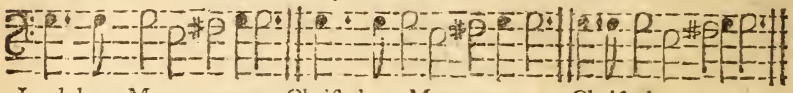
O Lamb of God that takeſt away the Sins of the World. Have Mercy upon us.

Prieſt. *Choir.* *Prieſt.*



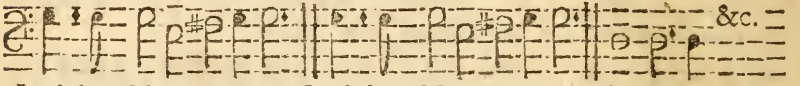
O Chriſt, hear us. O Chriſt, hear us. Lord, have Mercy up-on us.

Choir. *Prieſt.* *Choir.*



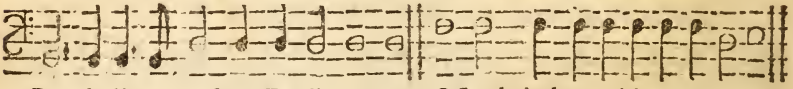
Lord, have Mercy upon us. Chriſt, have Mercy upon us. Chriſt, have, &c.

Prieſt. *Choir.* *Choir.*



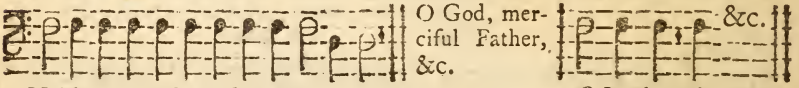
Lord, have Mercy upon us. Lord, have Mercy upon us. Our Father, &c.

Choir. *Prieſt.*



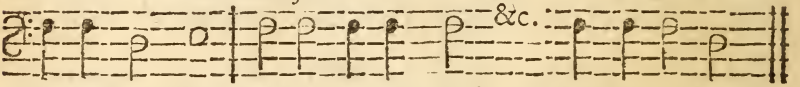
But de-liv-er us from E--vil. Amen. O Lord, deal not with us, &c.

Choir. *Prieſt.* *Choir.*



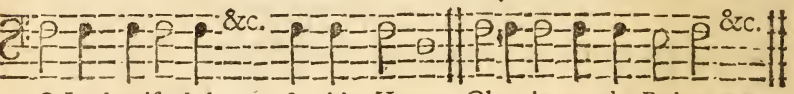
Neither reward us after, &c. O God, mer-ciful Father, &c. O Lord, ariſe, &c.

Prieſt.



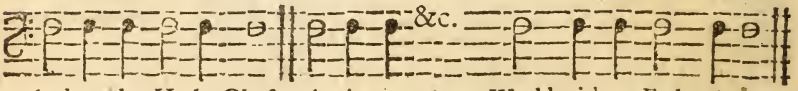
For thy Name Sake. O God, we have heard, &c. Time be-fore them.

Choir. *Prieſt.*



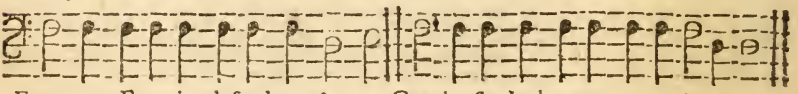
O Lord, ariſe, help, &c. for thine Honour. Glory be to the Father, &c.

Choir.



And to the Ho-ly Ghoſt. As it was, &c. World without End, Amen.

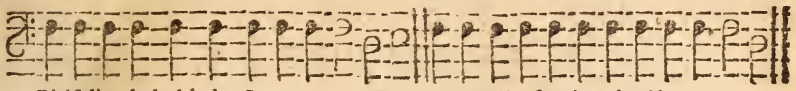
Prieſt. *Choir.*



From our Enemies defend us, &c. Graciouſly look upon our, &c.

Prieſt.

Prieſt. *Choir.*

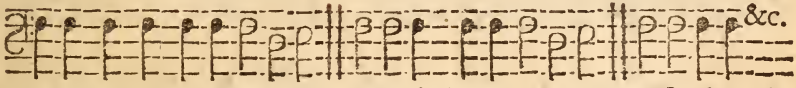


Pitifully behold the Sorrow, &c. Mercifully forgive the Sins, &c.

Prieſt. *Choir.* *Prieſt.*

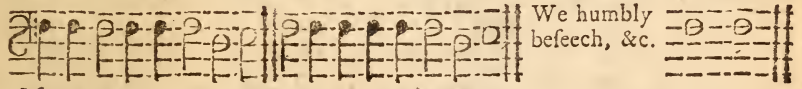
Favourably with Mercy, &c. O Son of David, &c. Both now and &c.

Choir. *Prieſt.*



ever vouchſafe, &c. Graciouſly hear us, &c. O Lord, let thy &c.

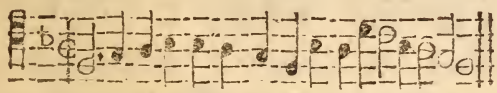
Choir. *Prieſt.* *Choir.*



Mercy be, &c. As we do put our, &c. We humbly beſeech, &c.

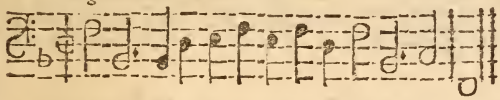
The ſecond Service is begun by the Prieſt, who reads the Lord's Prayer in one grave Tone, the Deeper if (ſtrong and audible) the better. Then the Collect before the Commandments, and the Commandments in a higher Tone, the whole Choir ſinging, Lord, have Mercy upon us, &c. to the Organ, thus:

Choir.



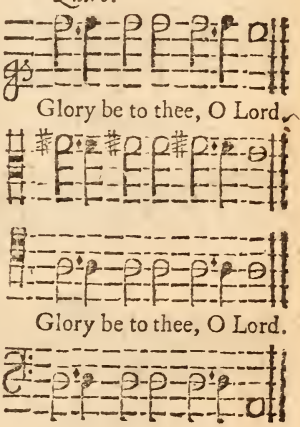
Lord, have Mercy upon us, and incline our Hearts. &c.

Organum.



Then the Prieſt reads the Prayers before the Epiſtle, the Choir anſwering, Amen. When the Epiſtle is done, and the Goſpel named, the Choir ſings, Glory be to thee, O Lord, in the Form here ſet down.

Quire.



Glory be to thee, O Lord.

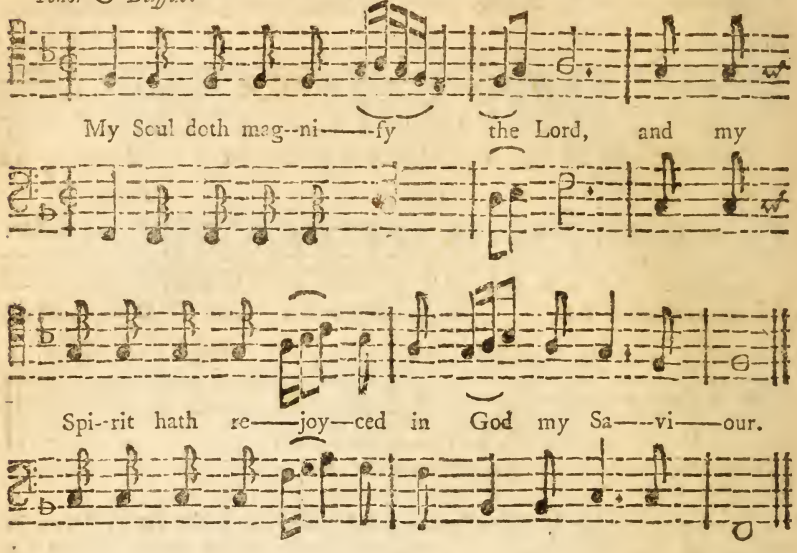
Glory be to thee, O Lord.

In

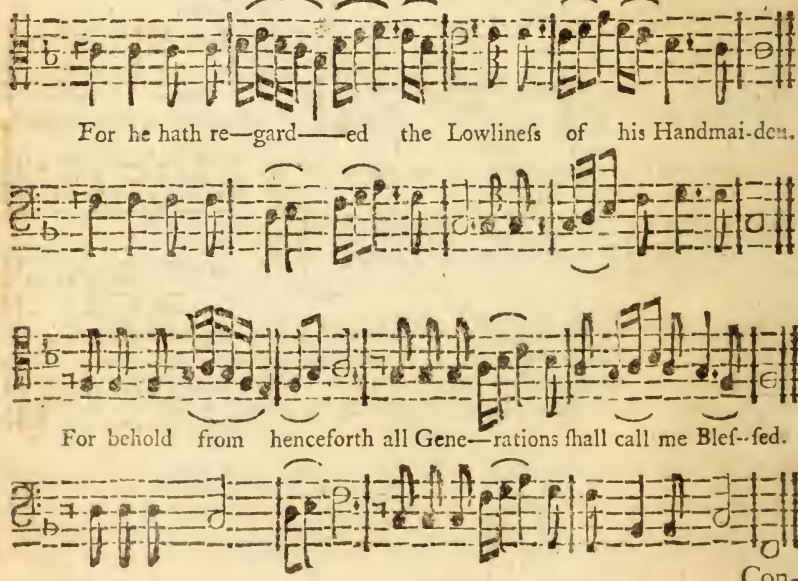
In the Afternoon Service, inſtead of Te Deum and Jubilate, is ſung Magnificat and Nunc Dimittis..

MAGNIFICAT.

Tenor & Baſſus.



Contra & Baſſus.



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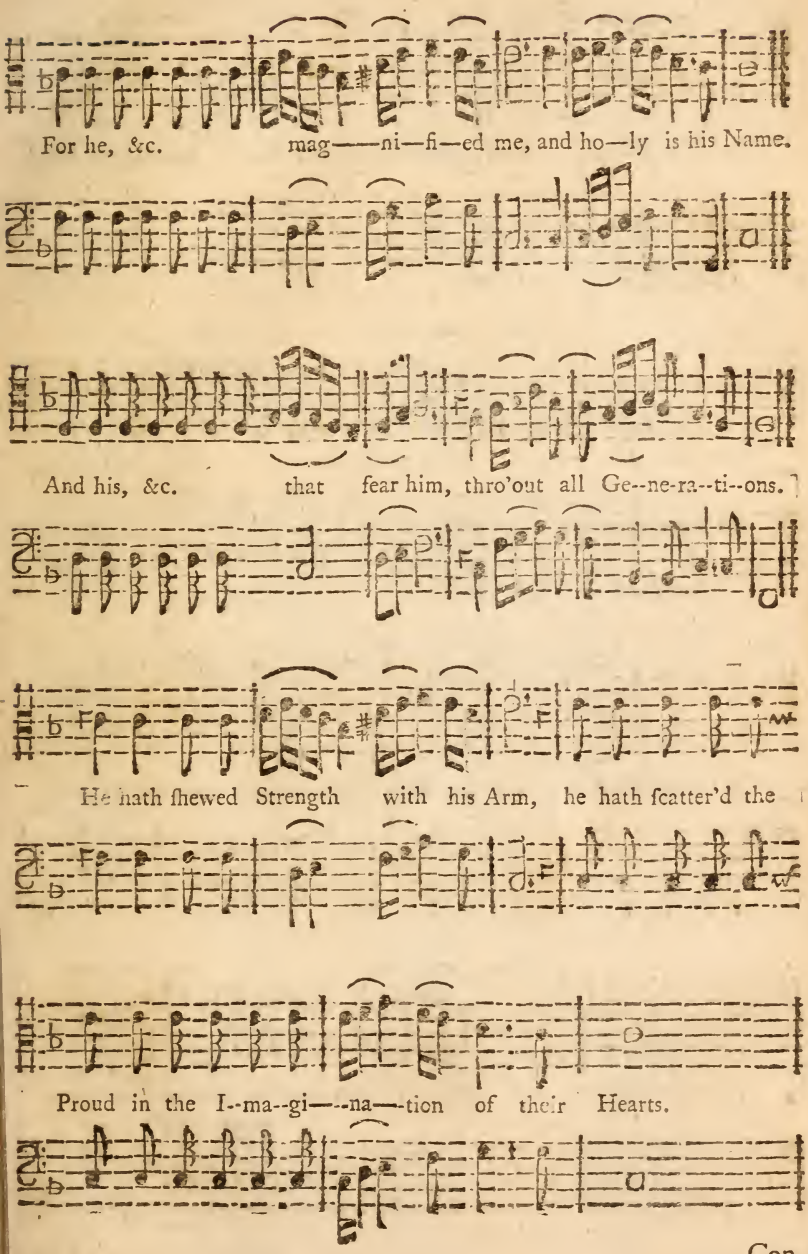

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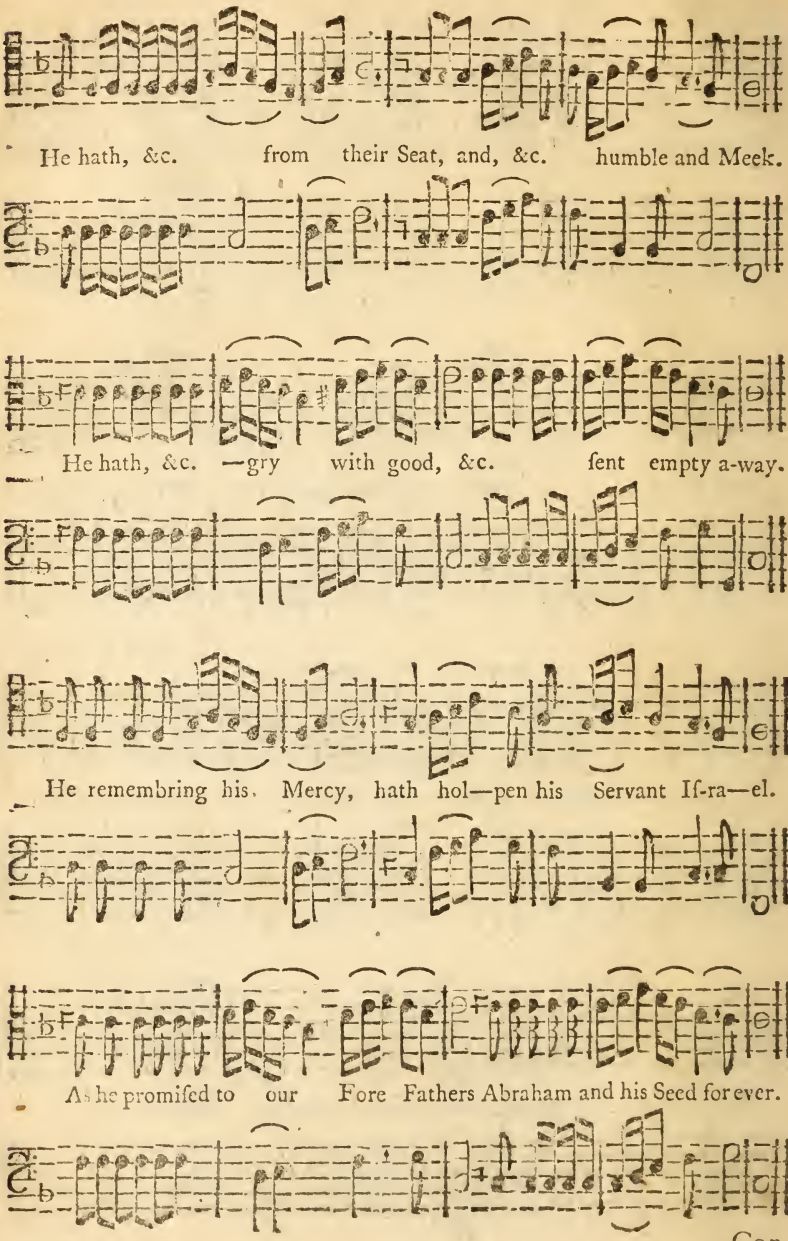
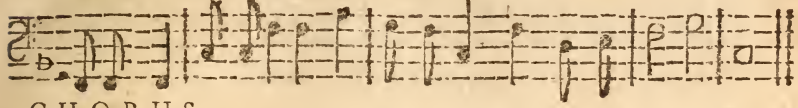
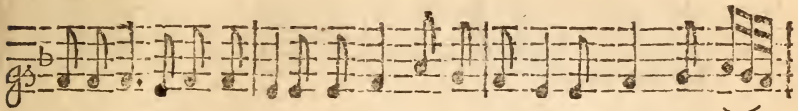


Con-

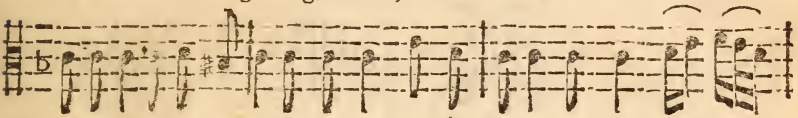
Glory, &c. Father, &c. Son, and to the Ho-ly Ghoſt.

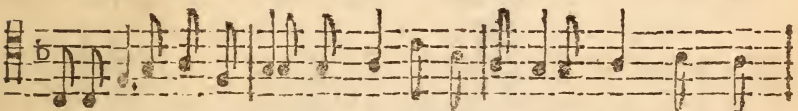


CHORUS.

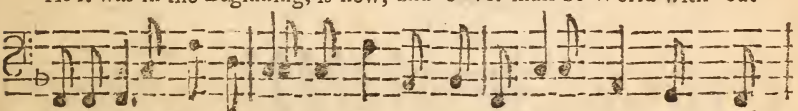


As it was in the Beginning, is now, and e--ver ſhall be World with--out

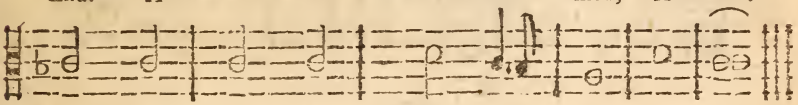




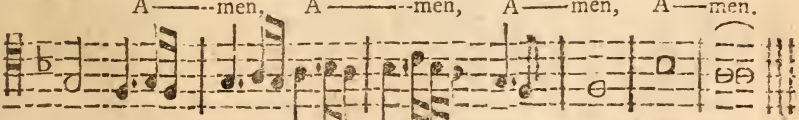
As it was in the Beginning, is now, and e--ver ſhall be World with--out



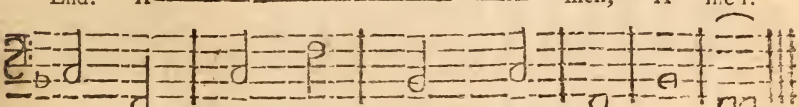
End. A——men, A--men.



A——--men, A——--men, A——men, A——men.

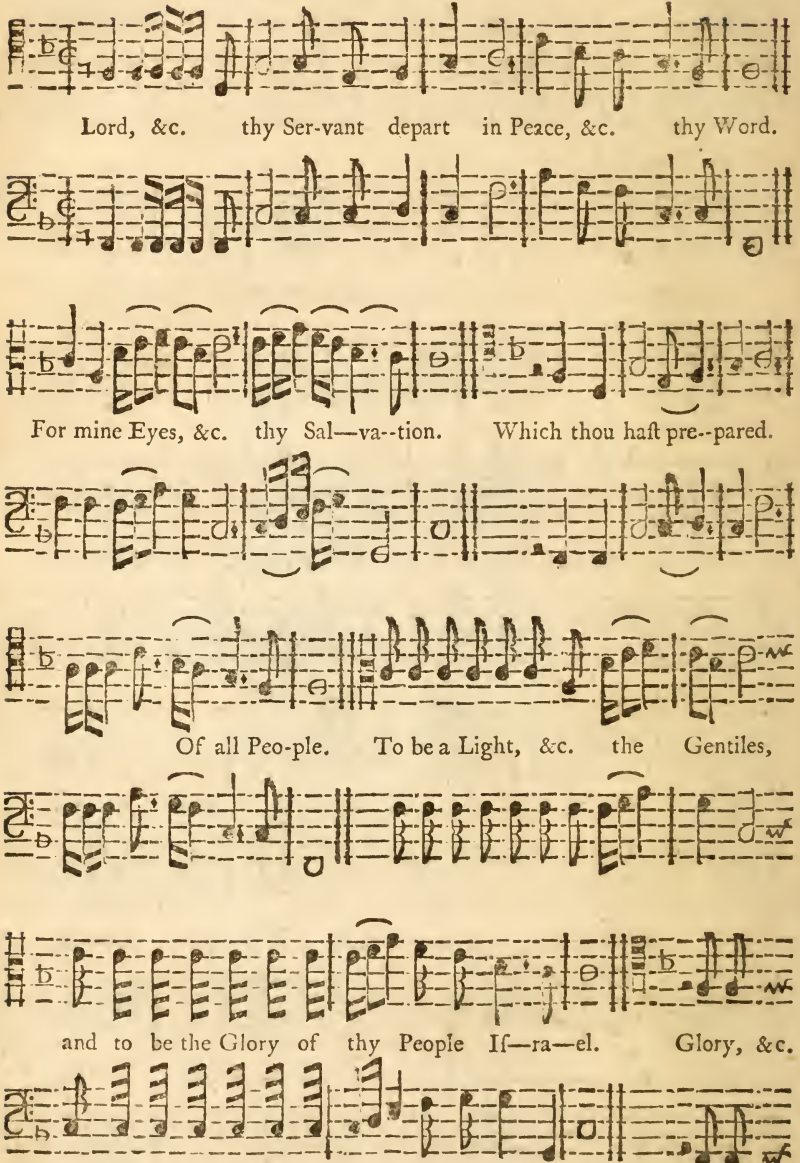


End. A——men, A--men.



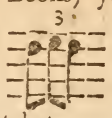
A——--men, A——men, A——men, A--men

NUNC DIMITTIS.



Sing the Gloria Patri as in Magnificat.

Note,

Note, that in Anthems (in ſome Books) you will meet with three Quavers with a 3 over them ; thus,  which ſignifies that they are to be ſung in the Time of a Crotchet.

Note alſo, that in ſome Books you will find the Baſs marked with Figures, (which is moſt in Reſpect to the Organ, Harpſichord, &c.) which ſhows what Diſtance ſuch Notes are ſtruck from the loweſt Notes.

Note alſo, that in the Gamut in ſome Books, you find theſe following Terms ; viz.

G amut, A re, B mi, C fa ut, D ſol re, E la mi, F fa ut, G ſol re ut, A la mi re, B fa be mi, C ſol fa ut, D la ſol re, E la mi, F fa ut, G ſol re ut, A la mi re, B fa be mi, C ſol fa, D la ſol, E la, F fa ut, G ſol re ut, in Alt, which Terms or hard Words that is fix'd to each, was derived from theſe following :

Firſt, The Gamut was compoſed by GUIDO ARETINUS, (a Monk of St. Benedict's Order) out of a Hymn of St. John the Baptiſt, about the Year 960. At the Bottom of the Scale he placed the Greek Letter Γ Gamma, and applying to the ſame ut, which to ſpeak in ſhort was called Gamut.

Ut queant laxis	Re ſonare fibris.
Mi ra geſtorum	Fa muli tuorum.
Sol re polluti	La bii reatum.

And by another thus :

Ut Re liret Mi ſe rum Fa tum Sol itumq; Laborem.

The Syllables uſed in ſinging, was ut, re, mi, fa, ſol, la, and repeated over and over, till they reach thro the Scale ; ut and re being now left out, I do not ſee but that the hard Names might be left out to, which now ſtands only for Antiquity, and to puzzle Practitioners.

Note, that all the Letters that are below the Scale are called Double, as double FF, EE, DD, &c. and all that are above are called in Alt, as G in alt, &c.

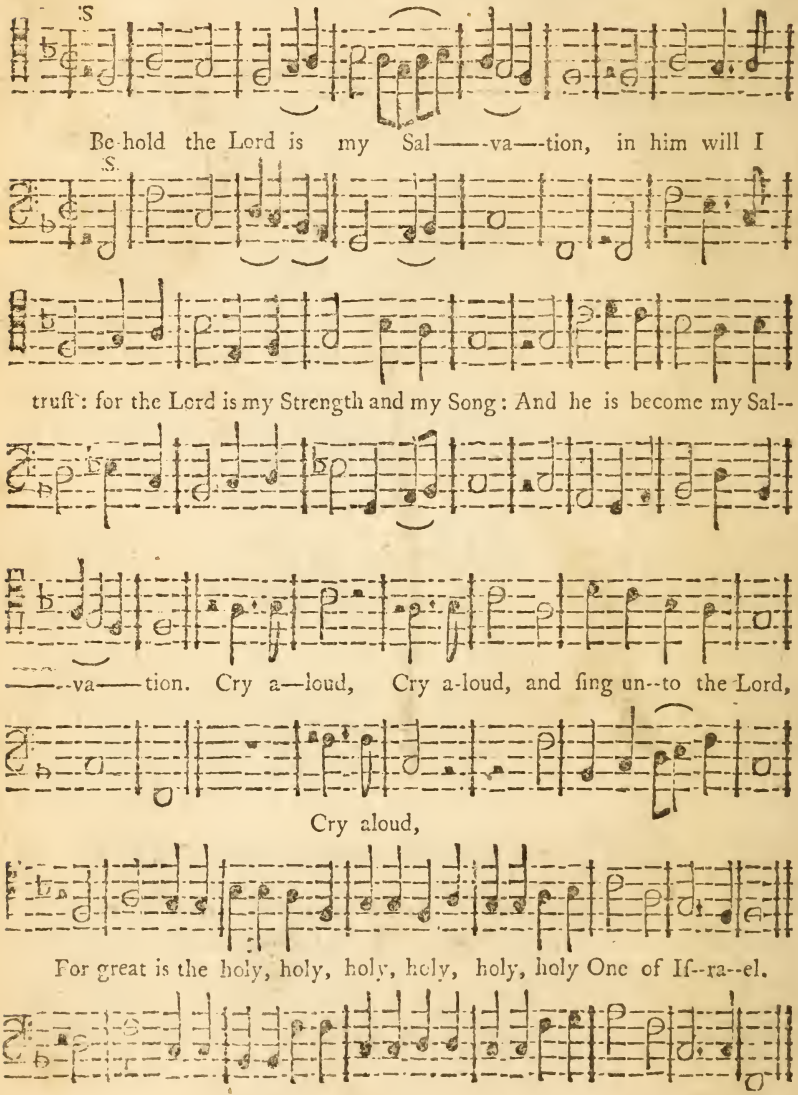
A Line added to the five Lines either under or over, is called a Ledger Line.

Note, that in ſome of the Anthems in this Book the Treble ſings alone, and where there are not Voices to reach that Part, the Tenor may ſing it in an Eighth below.

ANTHEMS in Four Parts.

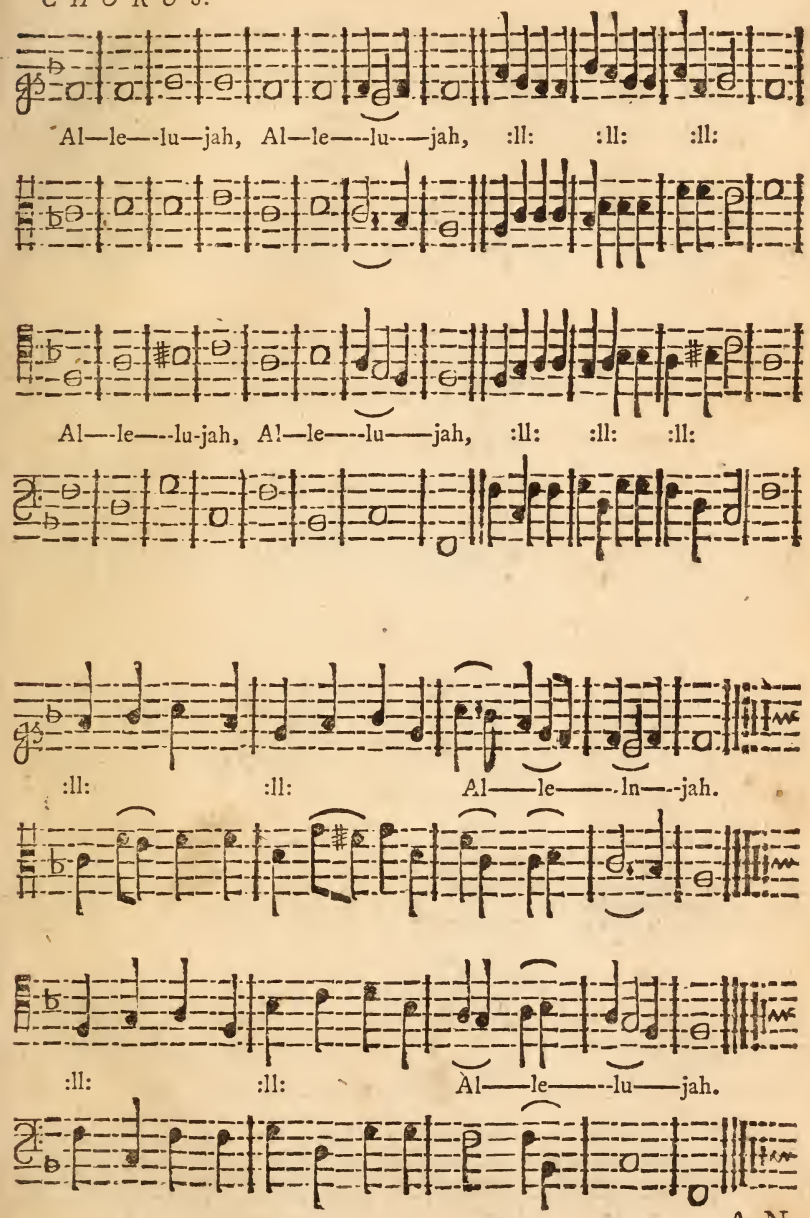
An ANTHEM taken out of the 12th Chapter of *Isaiah*.

ANTHEM I.



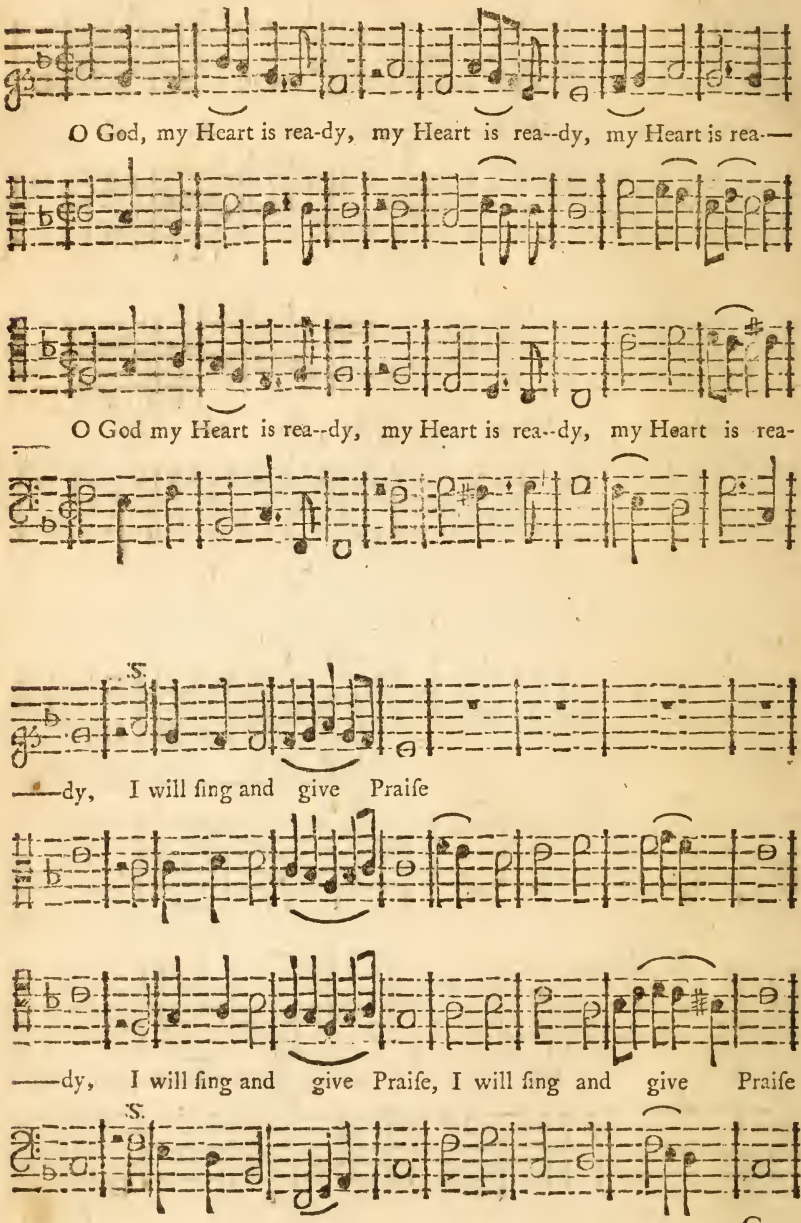
CHORUS.

CHORUS.


Al—le—lu—jah, Al—le—lu—jah, :ll: :ll: :ll:
Al—le—lu-jah, Al—le—lu—jah, :ll: :ll: :ll:
:ll: :ll: Al—le—lu—jah.
:ll: :ll: Al—le—lu—jah.

A N-

ANTHEM II. Taken out of the 108th Pſalm.



Con-

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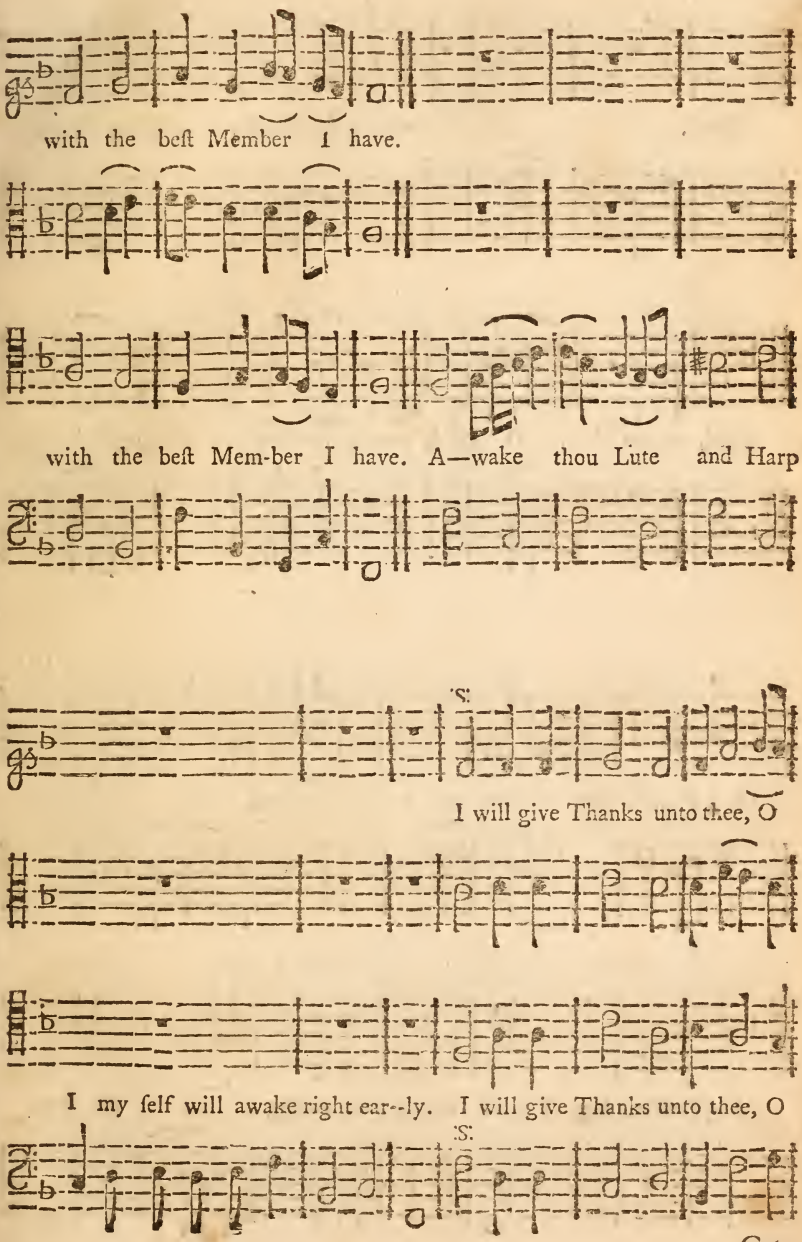

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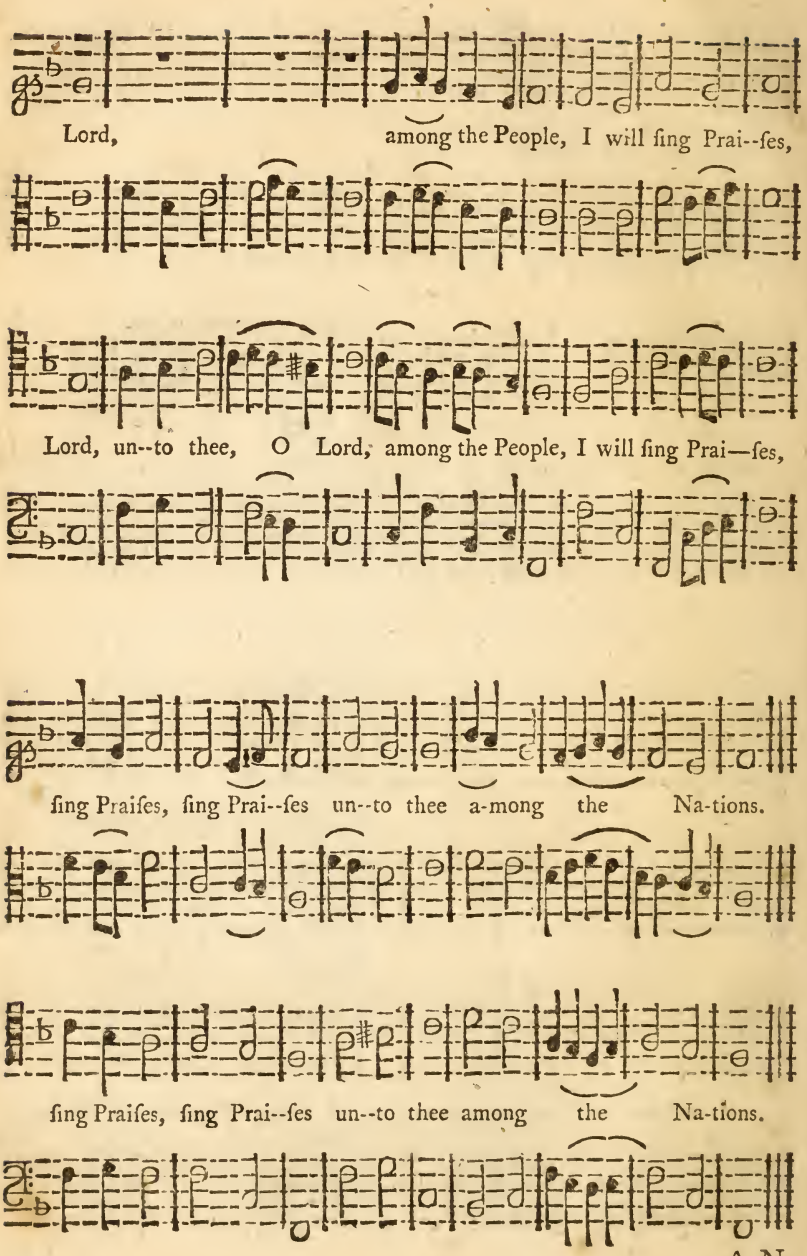
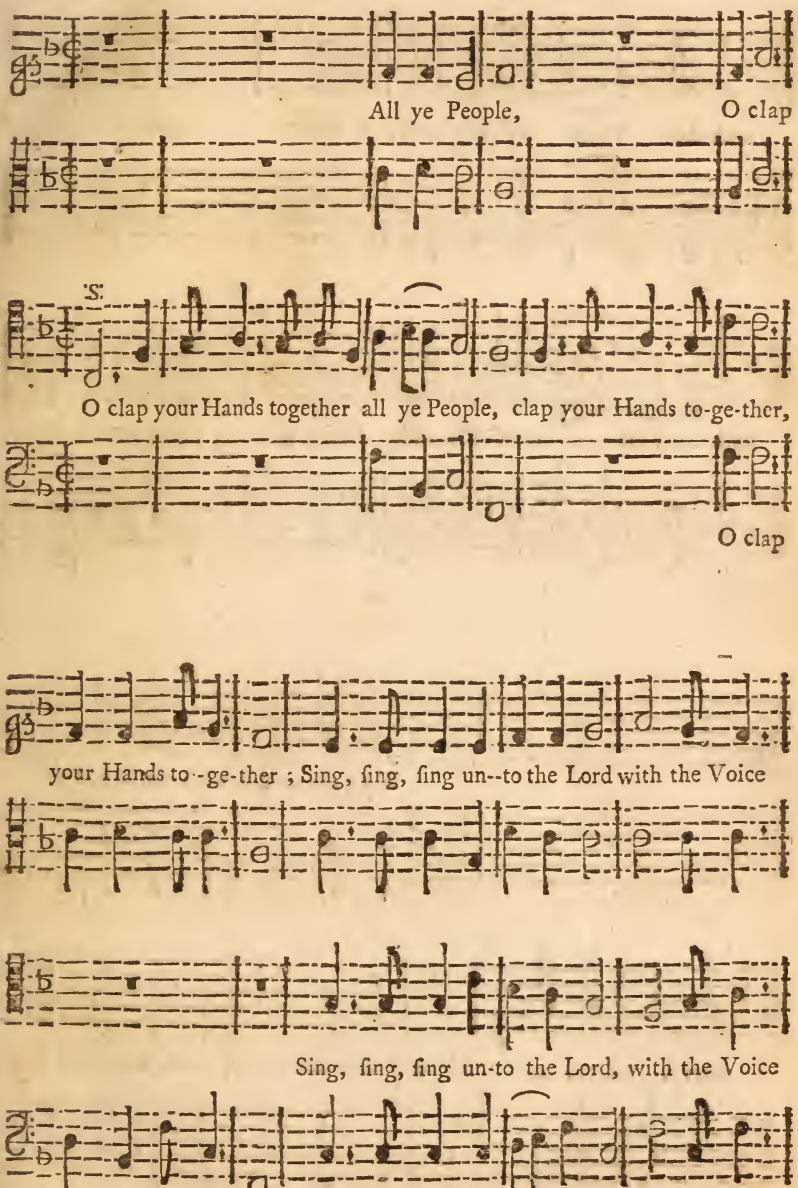


A N-

ANTHEM III. Taken out of the 47th Pſalm.



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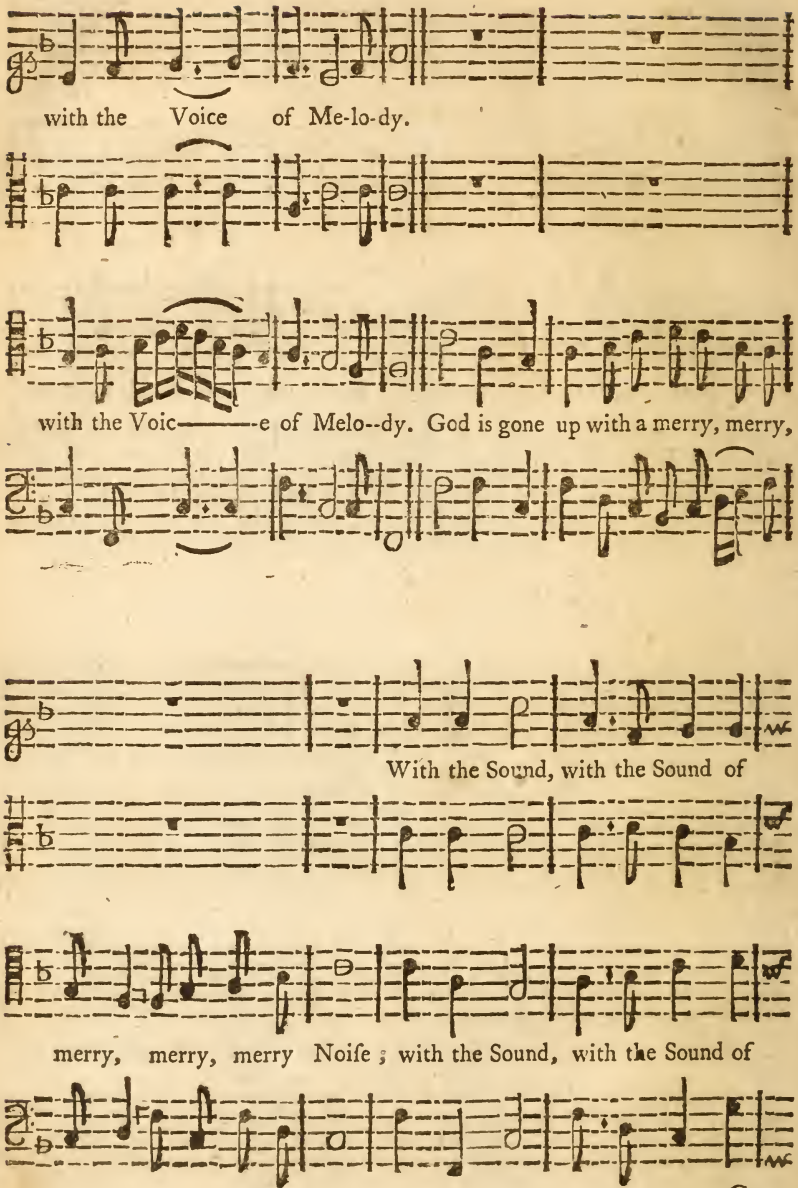

Con-

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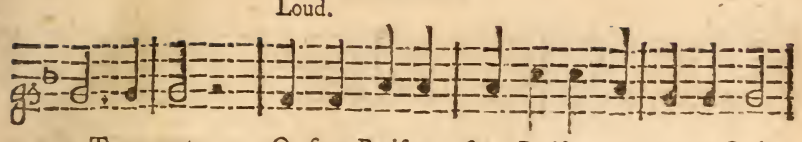
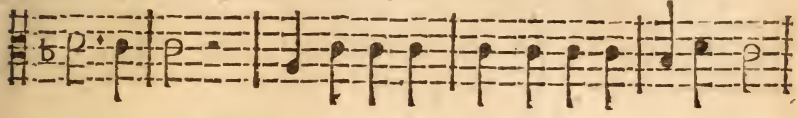
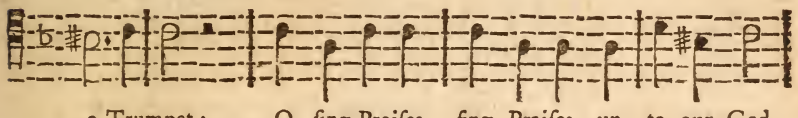
Loud.



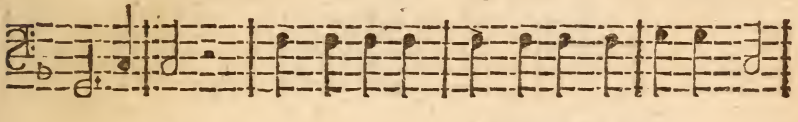
a Trum--pet; O ſing Praiſes, ſing Praiſes un—to our God,

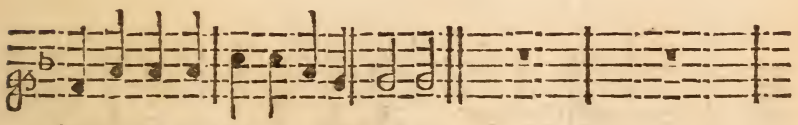


Loud.

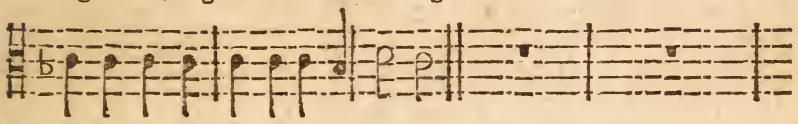


a Trumpet; O ſing Praiſes, ſing Praiſes un—to our God,



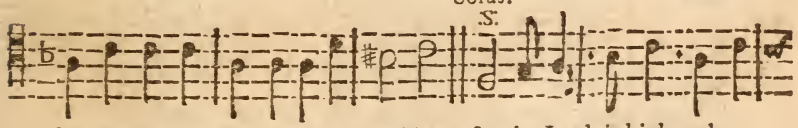


ſing Praiſes, ſing Praiſes unto our King;

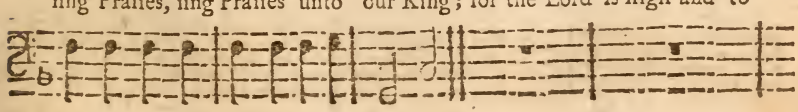


Solus.

S.



ſing Praiſes, ſing Praiſes unto our King; for the Lord is high and to



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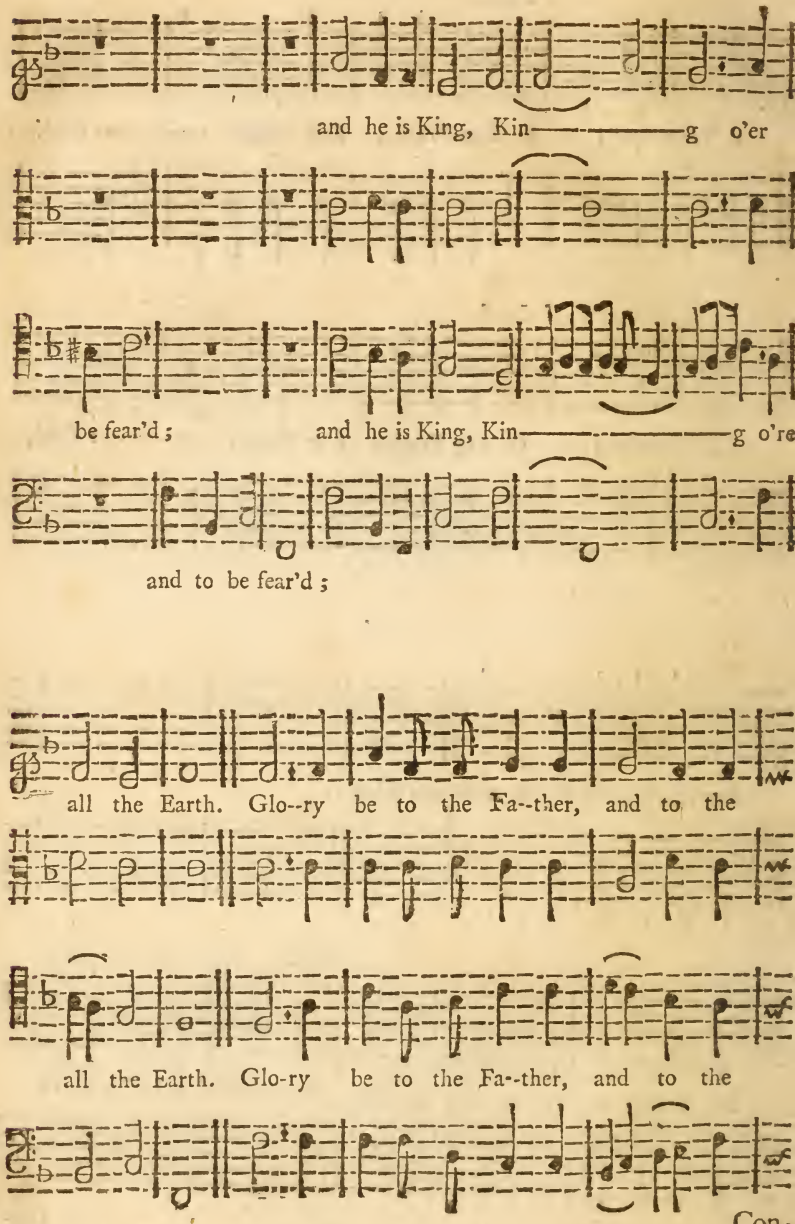

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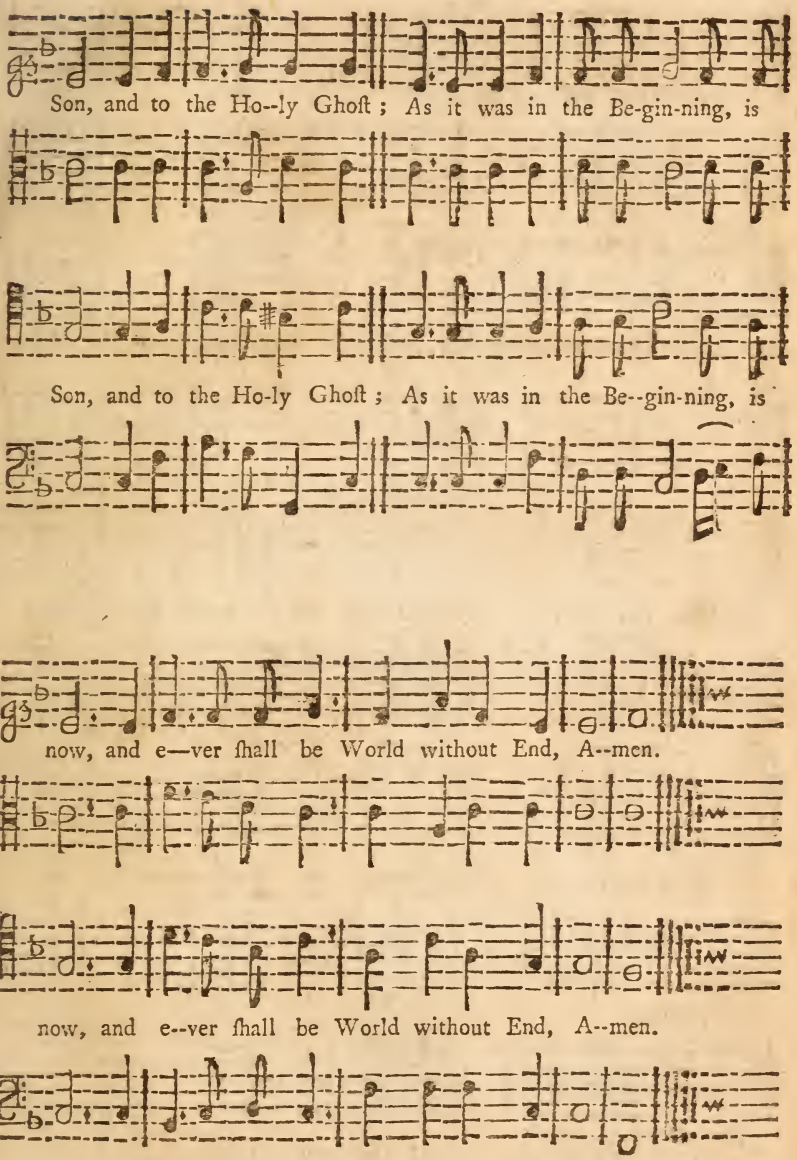
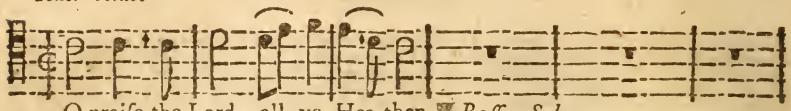


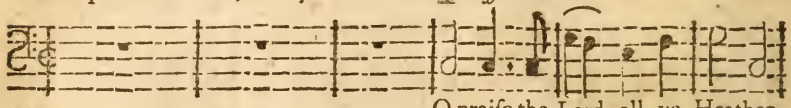
A N-

ANTHEM IV. Taken out of the 117th Pſalm.

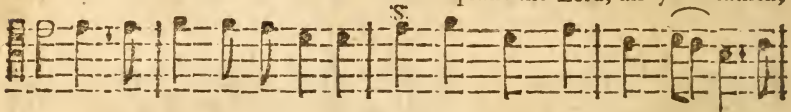
Tenor Solus.



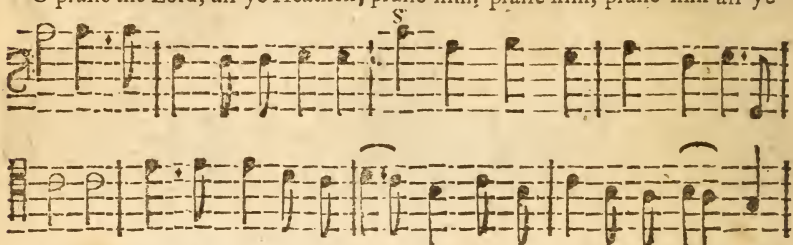
O praiſe the Lord, all ye Hea-then. *Baſſus Solus.*



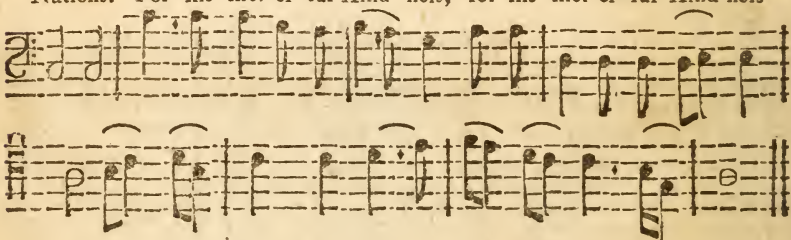
O praiſe the Lord, all ye Heathen,



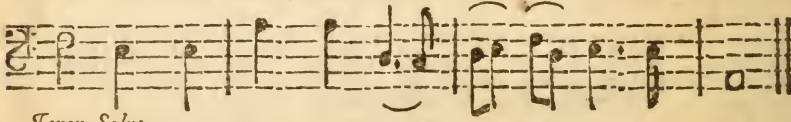
O praiſe the Lord, all ye Heathen, praiſe him, praiſe him, praiſe him all ye



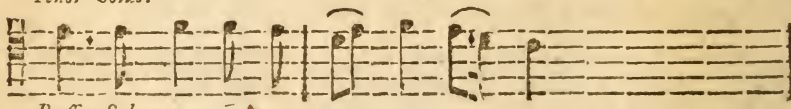
Nations. For his mer ci--ful Kind--neſs, for his mer-ci--ful Kind-neſs



is e——ver—more, and more, and more to—wards us.

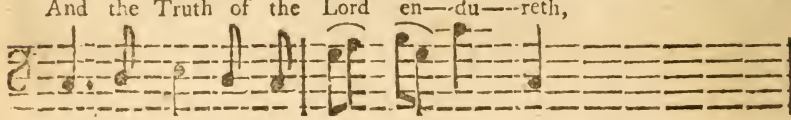


Tenor Solus.



Baſſus Solus.

And the Truth of the Lord en—du—reth,



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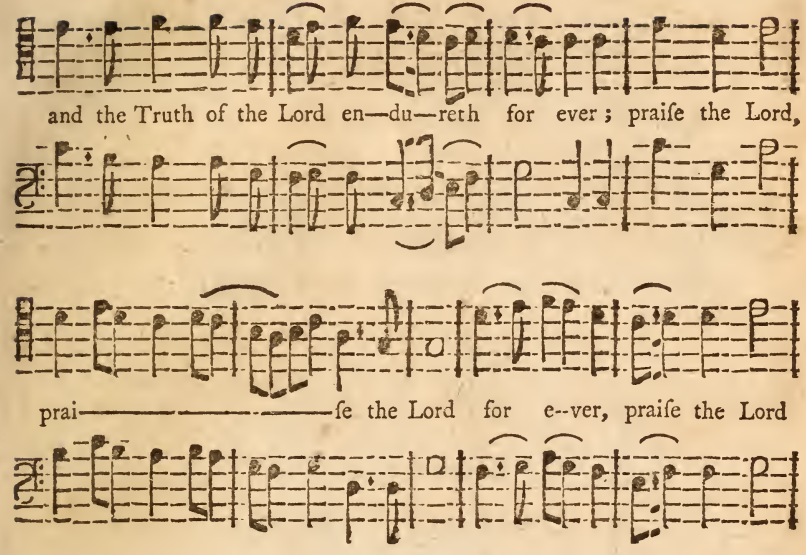
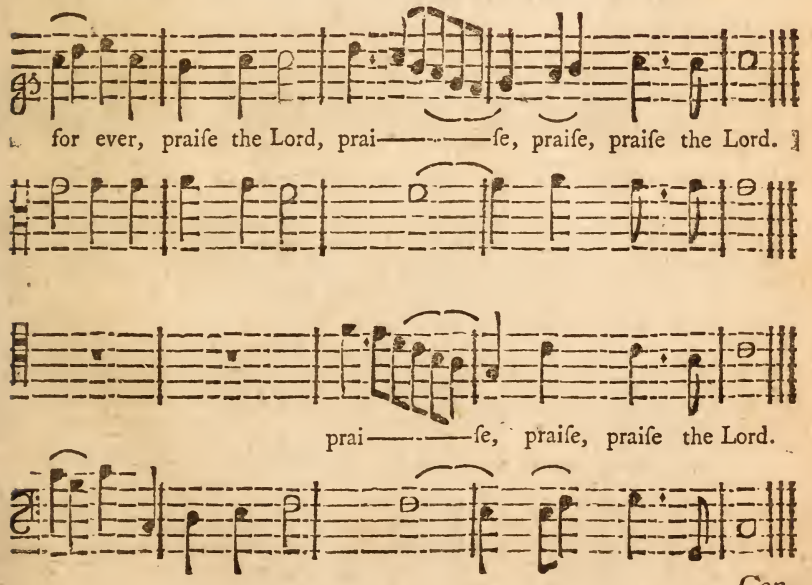


CHORUS.



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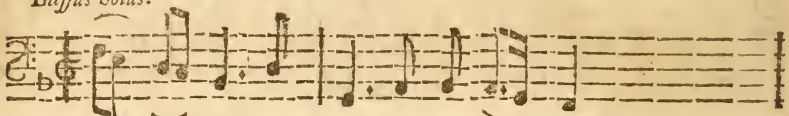
ANTHEM V. Taken out of the 65th Pſalm.

Tenor Solus.

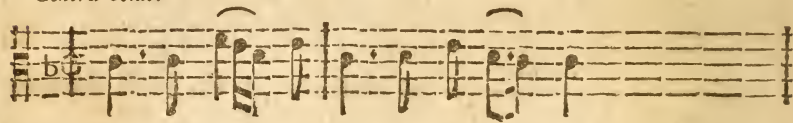
Thou, O God, art praiſ—ed in Si——on;

Baſſus Solus.



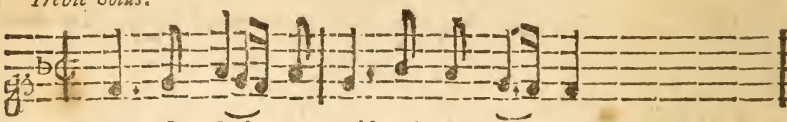
Thou, O God, art praiſ—ed in Si——on;

Contra Solus.



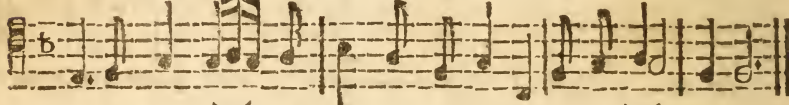
Thou, O God, art praiſ—ed in Si——on;

Treble Solus.

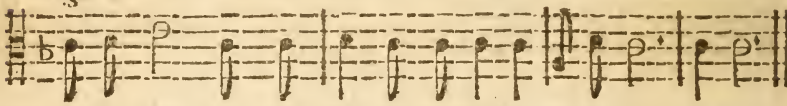


Thou, O God, art praiſ—ed in Si—on;

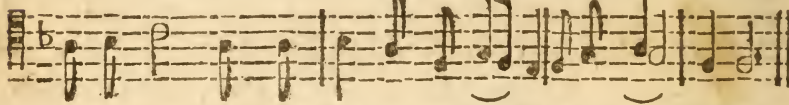
Tenor Solus.



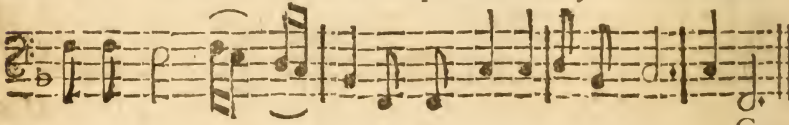
un-to thee ſhall the Vow be performed in Je—ru—ſa-lem.



un-to thee ſhall the Vow be performed in Je—ru——ſa-lem.



un-to thee ſhall the Vow be per-form-ed in Je—-ru—ſa--lem.



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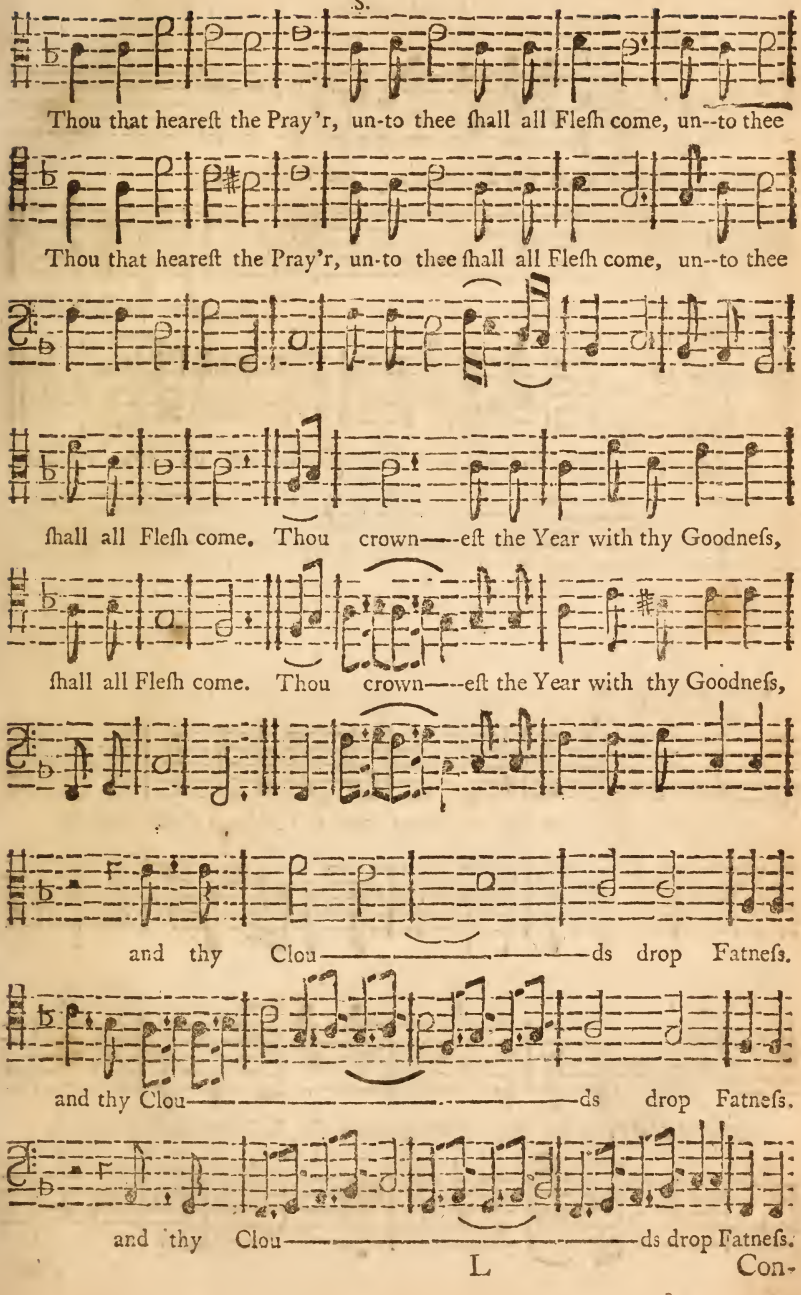
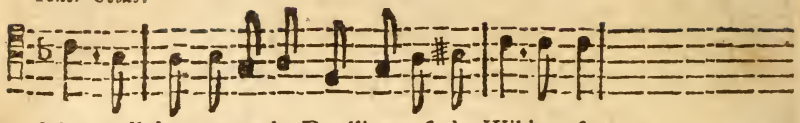
S.

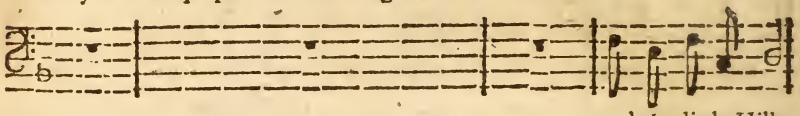

Thou that heareſt the Pray'r, un-to thee ſhall all Fleſh come, un--to thee
Thou that heareſt the Pray'r, un-to thee ſhall all Fleſh come, un--to thee
ſhall all Fleſh come. Thou crown---eſt the Year with thy Goodneſs,
ſhall all Fleſh come. Thou crown---eſt the Year with thy Goodneſs,
and thy Clou---ds drop Fatneſs.
and thy Clou---ds drop Fatneſs.
and thy Clou---ds drop Fatneſs.

Continued.

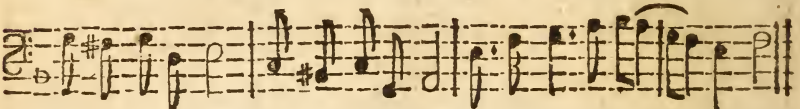
Tenor Solus.



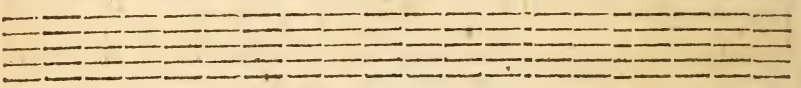
They ſhall drop upon the Dwellings of the Wilderneſs.



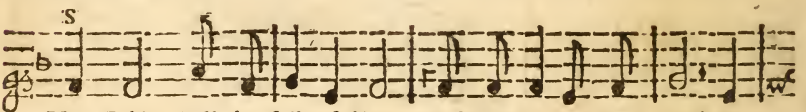
and the little Hills,



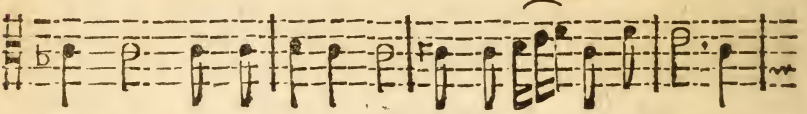
and the little Hills, and the little Hills ſhall rejoice on ev'—ry Side.

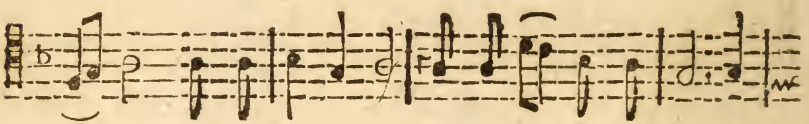


CHORUS.

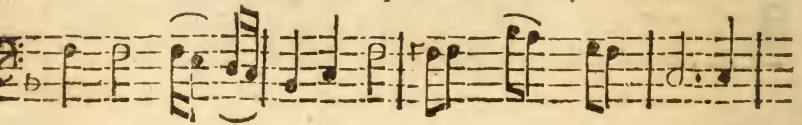


The Folds ſhall be full of Sheep, and the Valleys ſhall ſtand ſo





The Folds ſhall be full of Sheep, and the Val-leys ſhall ſtand ſo



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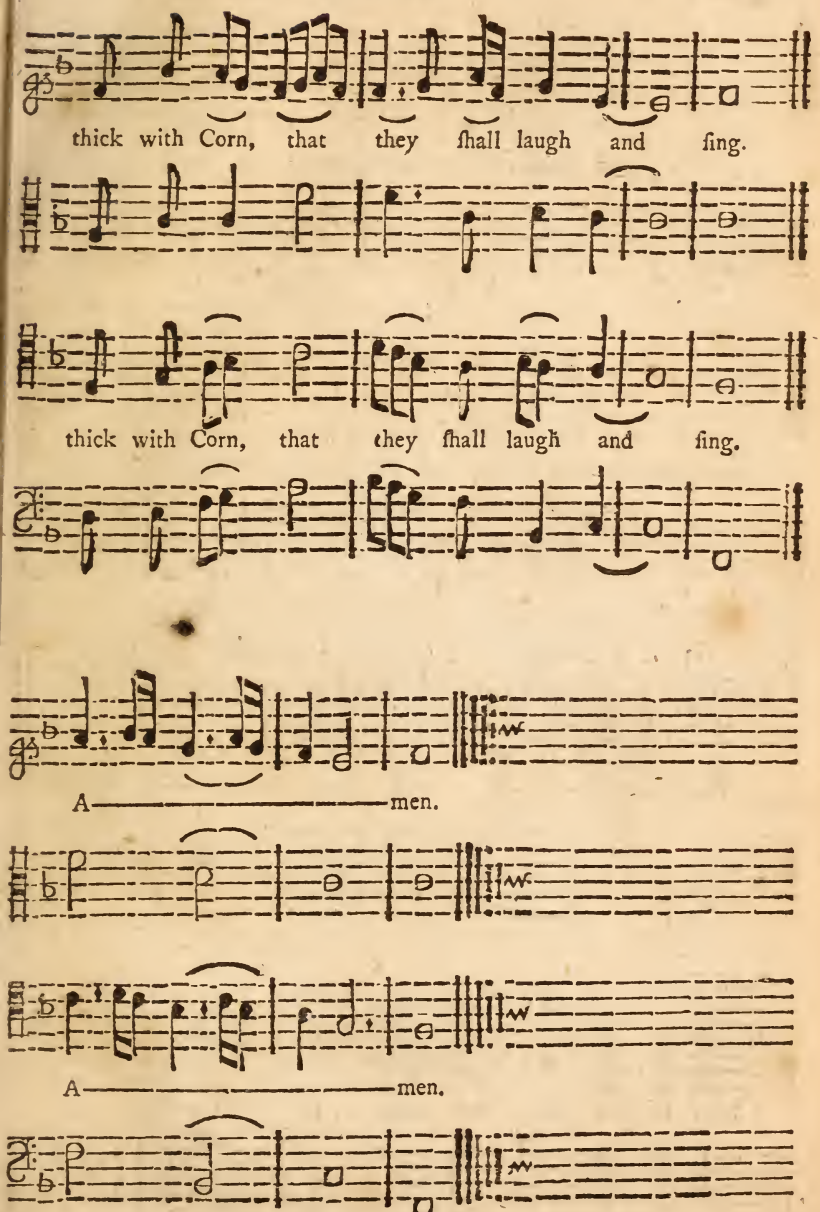
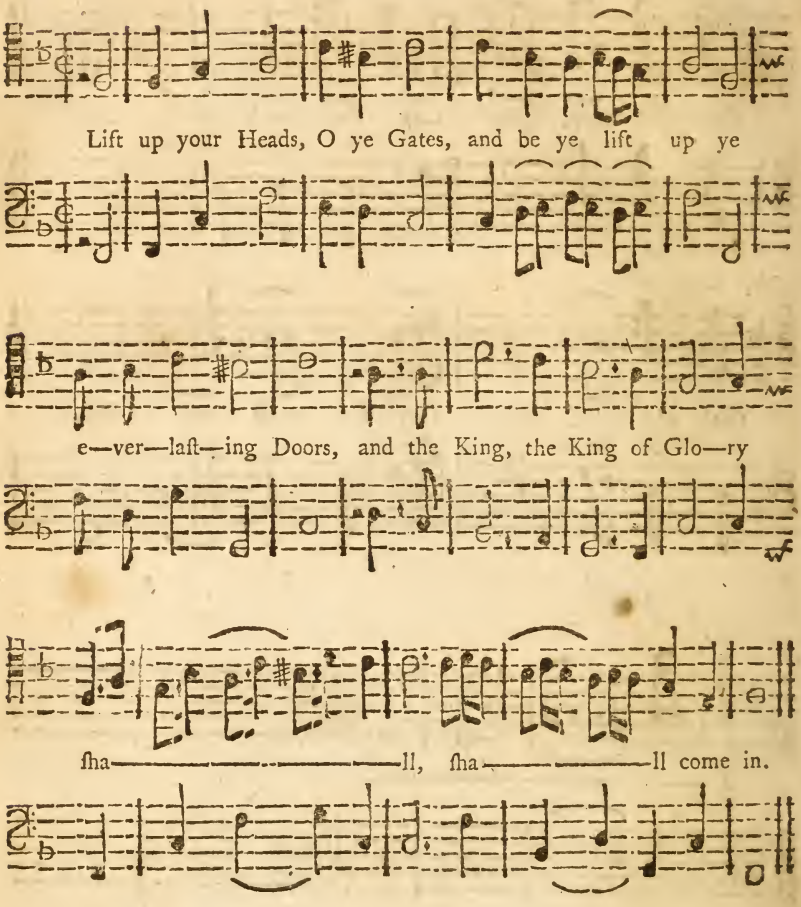

thick with Corn, that they ſhall laugh and ſing.
thick with Corn, that they ſhall laugh and ſing.
A——men.
A——men.

ANTHEM VI. Taken out of the 24th Pſalm.



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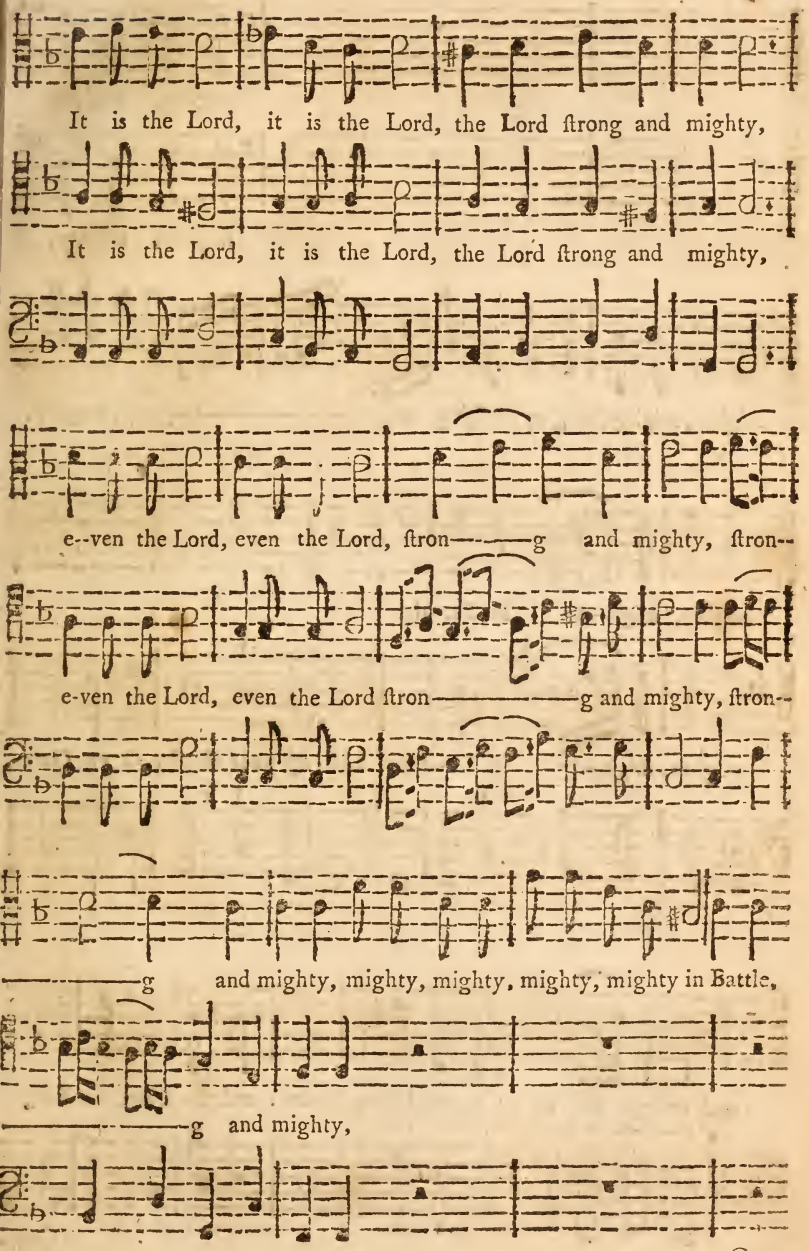

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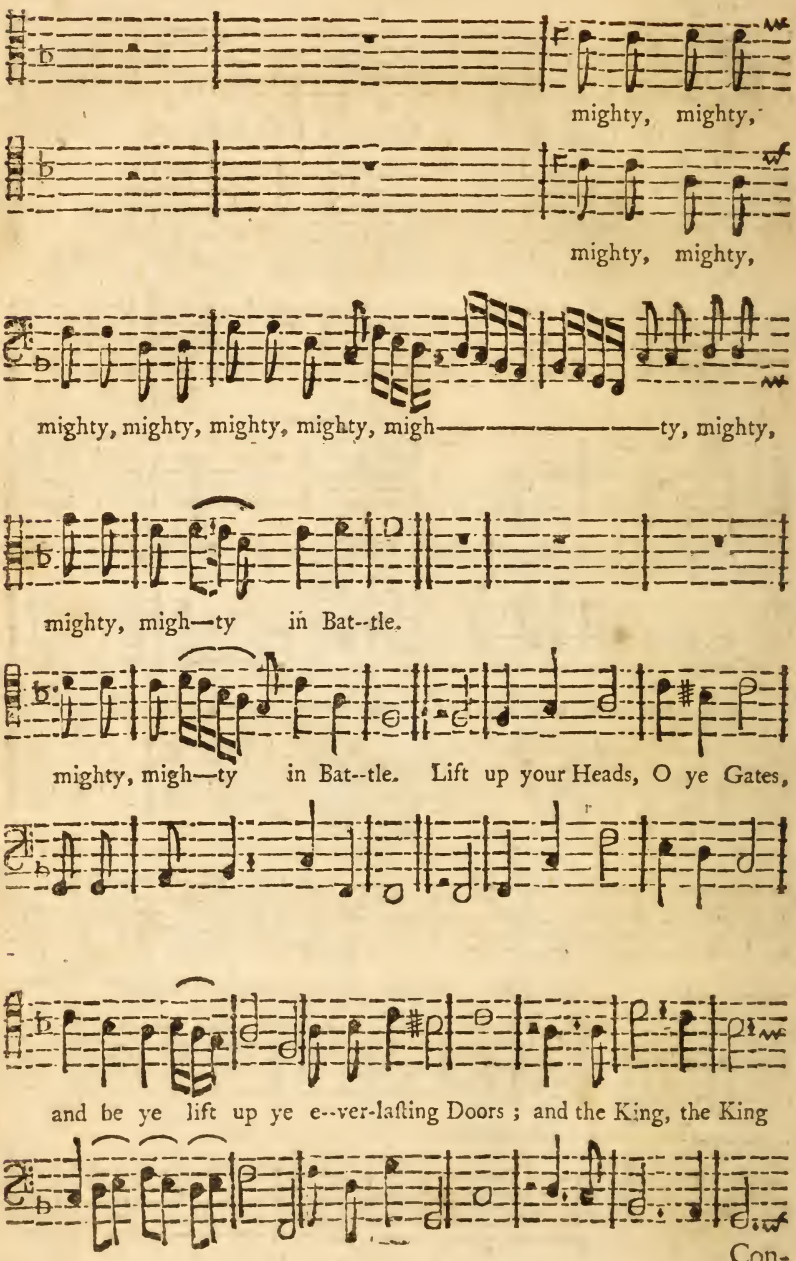

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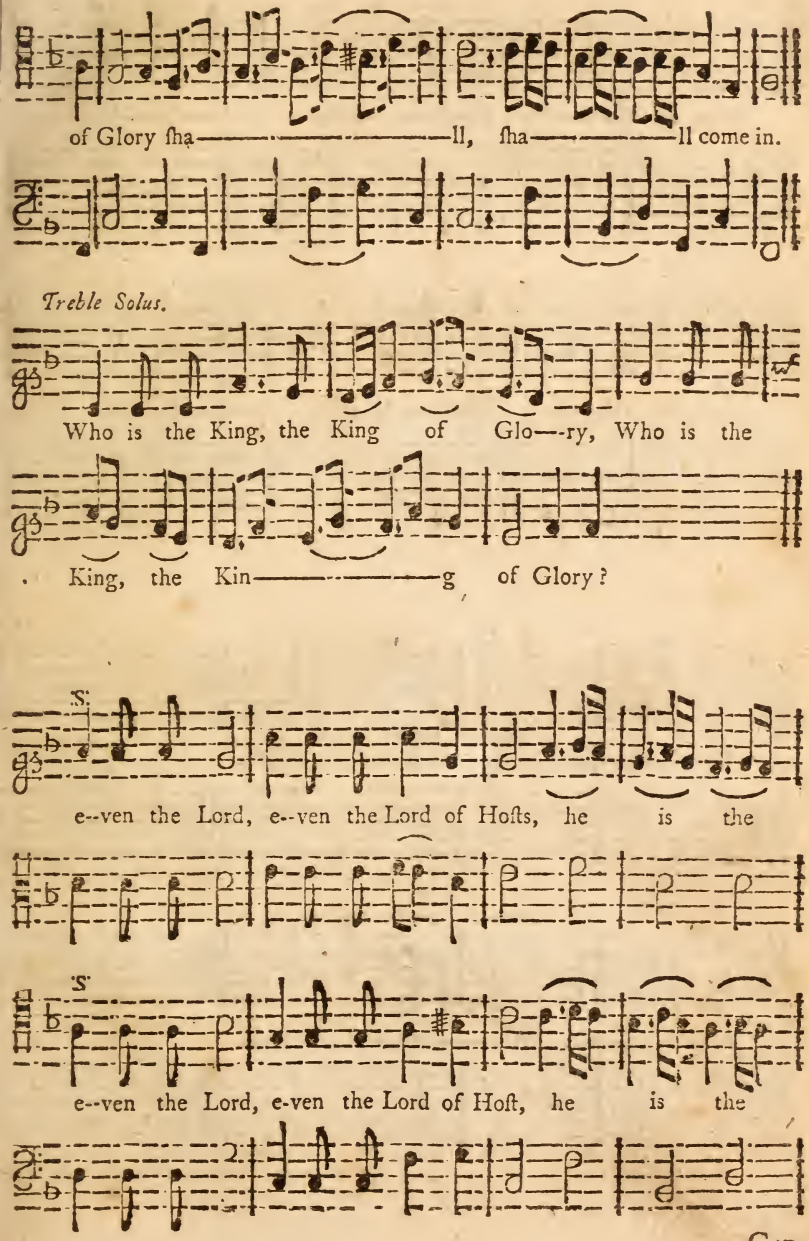

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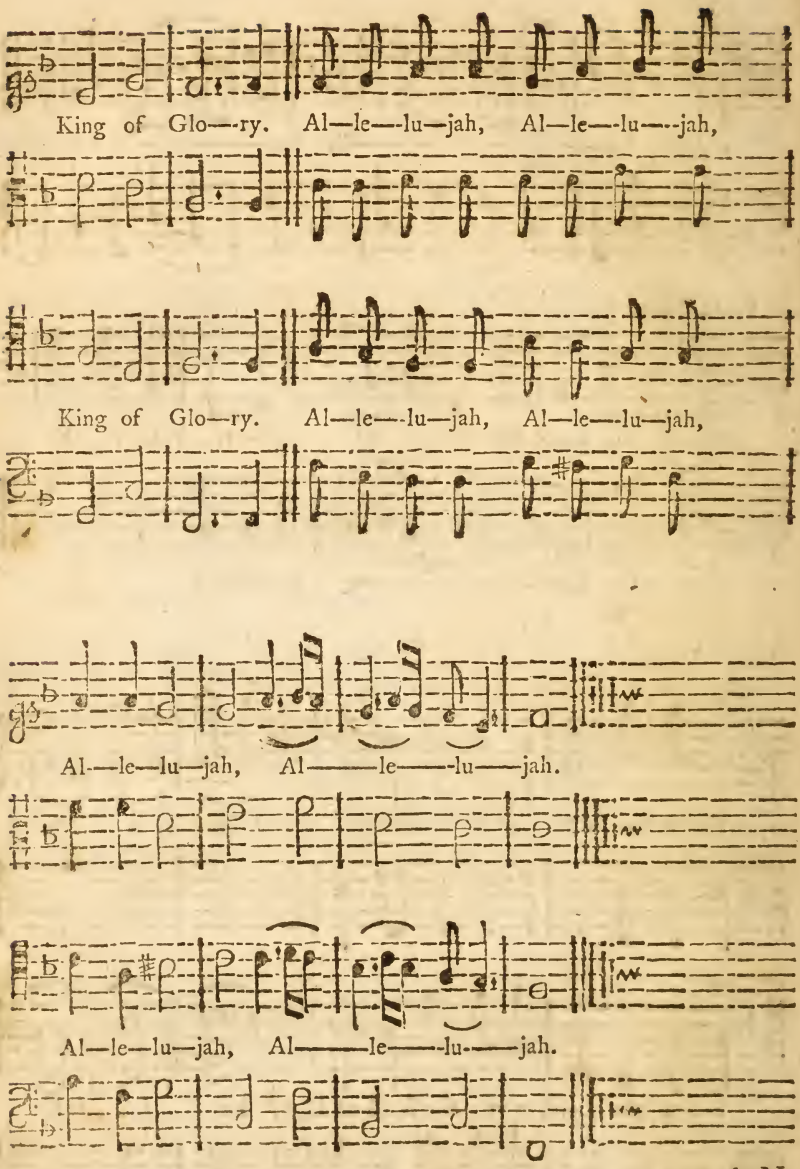
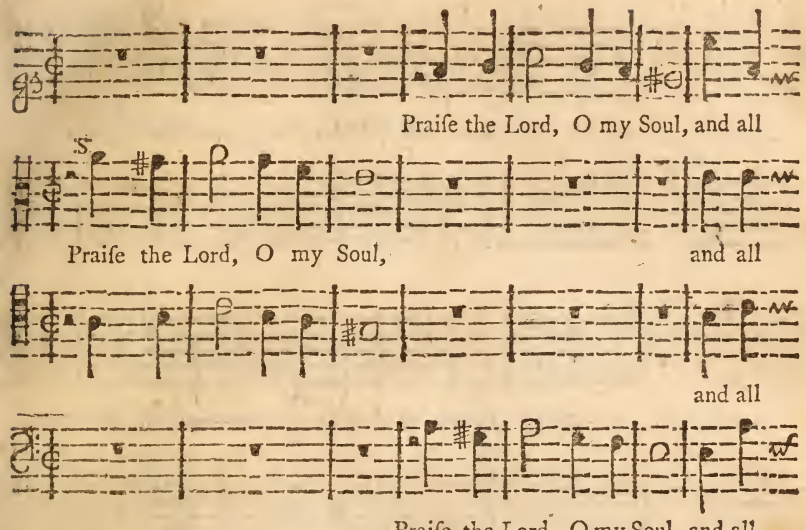
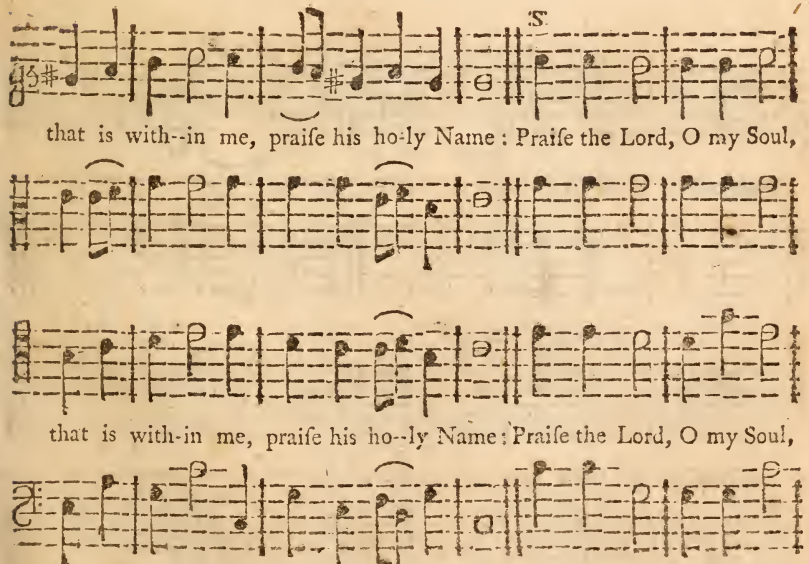


A N-

ANTHEM VII. Taken out of the 103d Pſalm.





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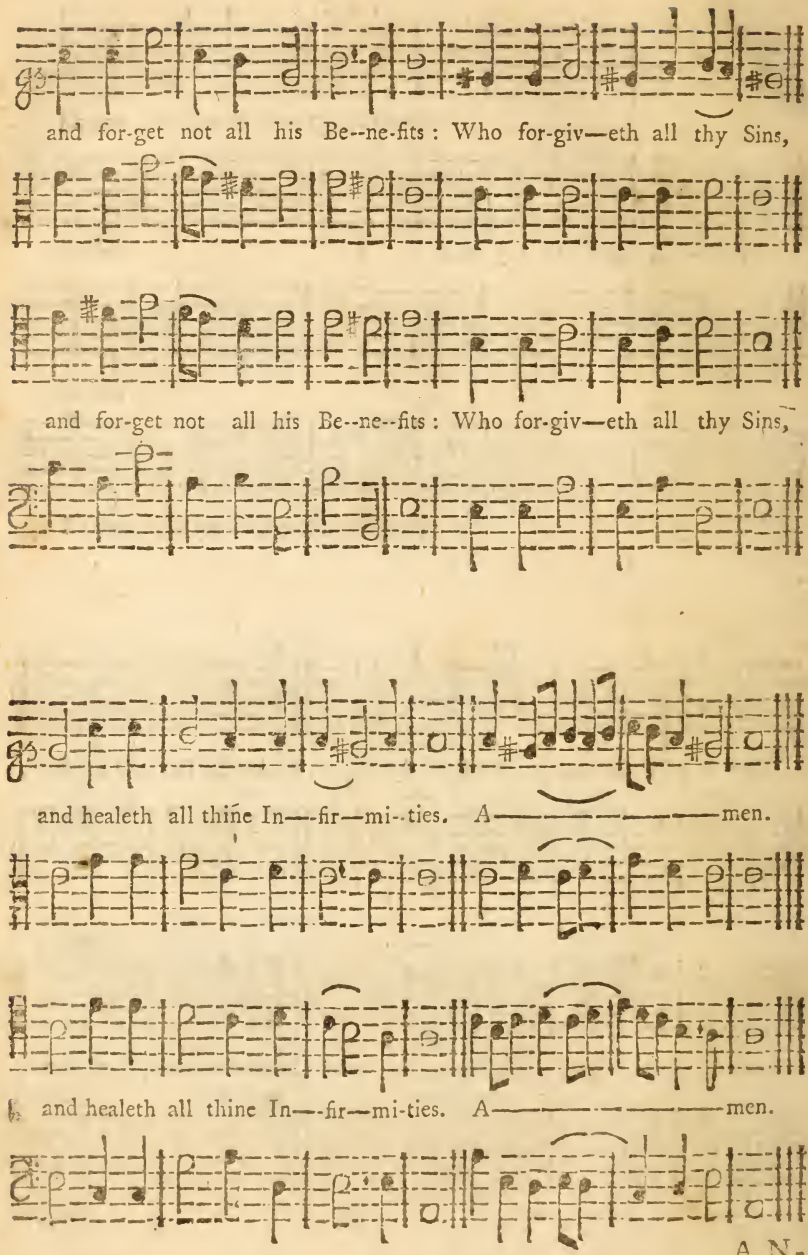
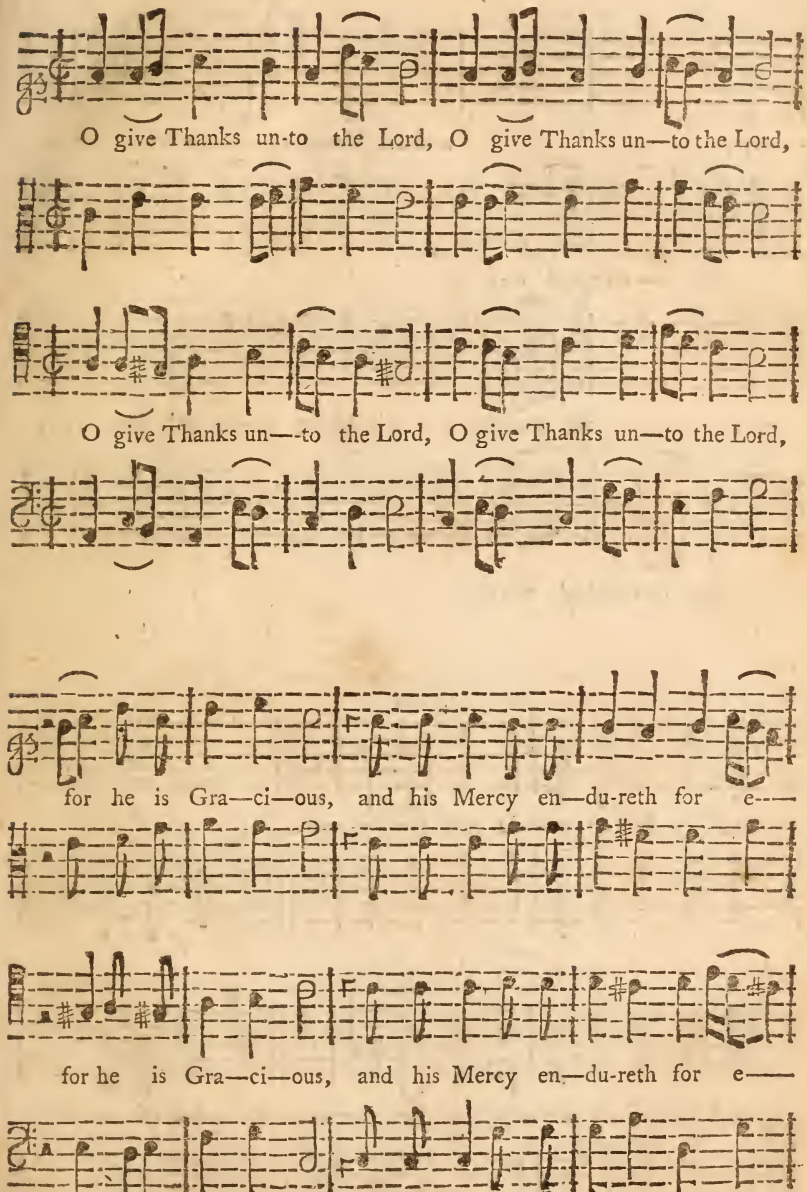


A N-

ANTHEM VIII. Taken out of the 106th Pfalm.



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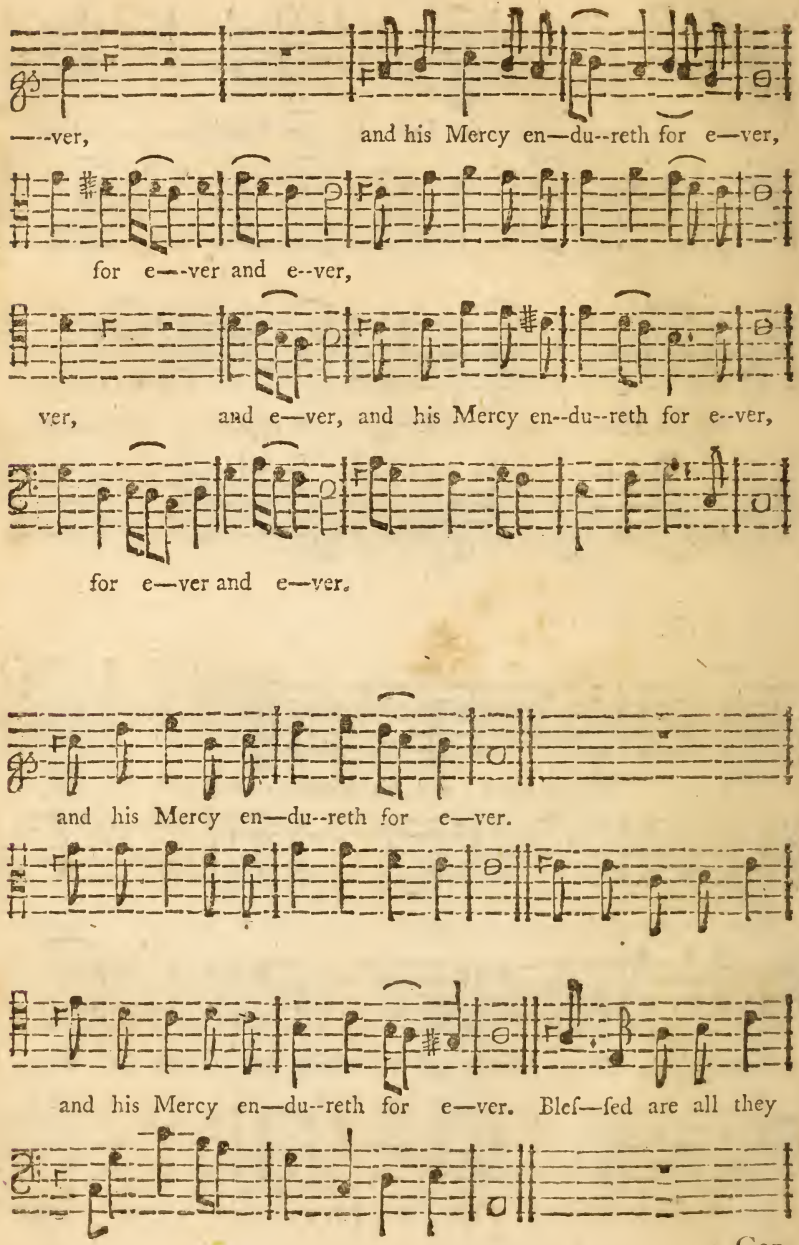

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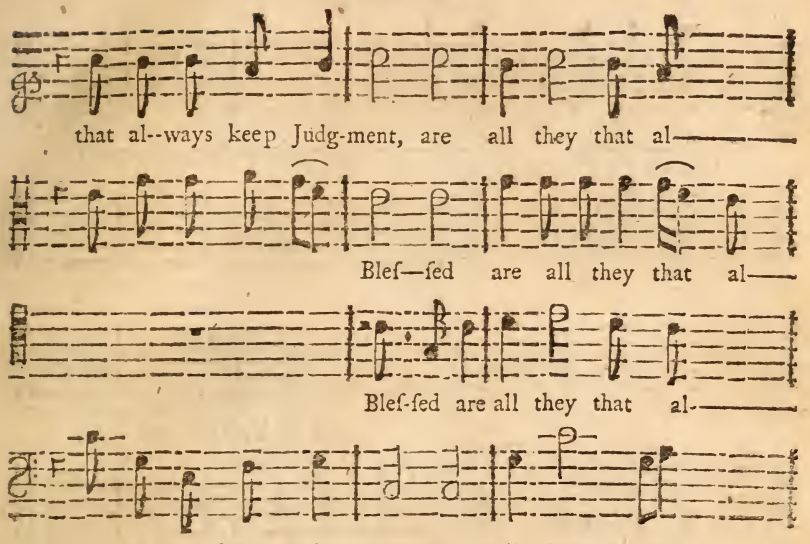

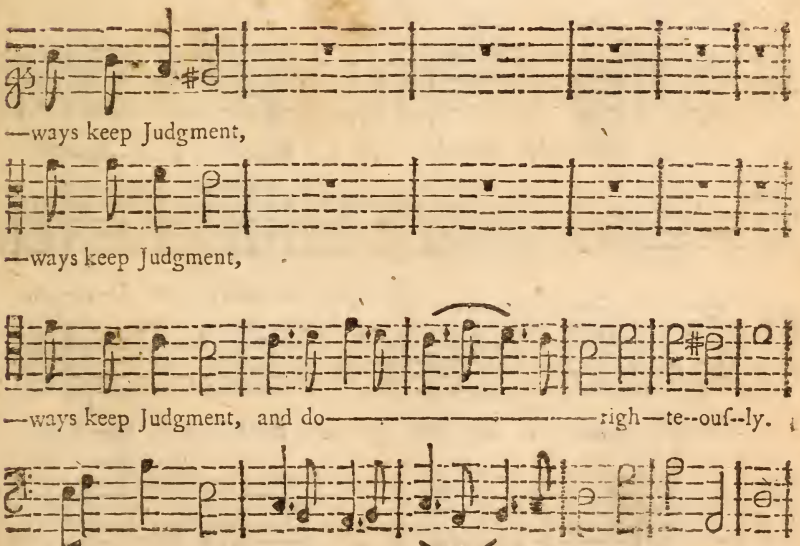

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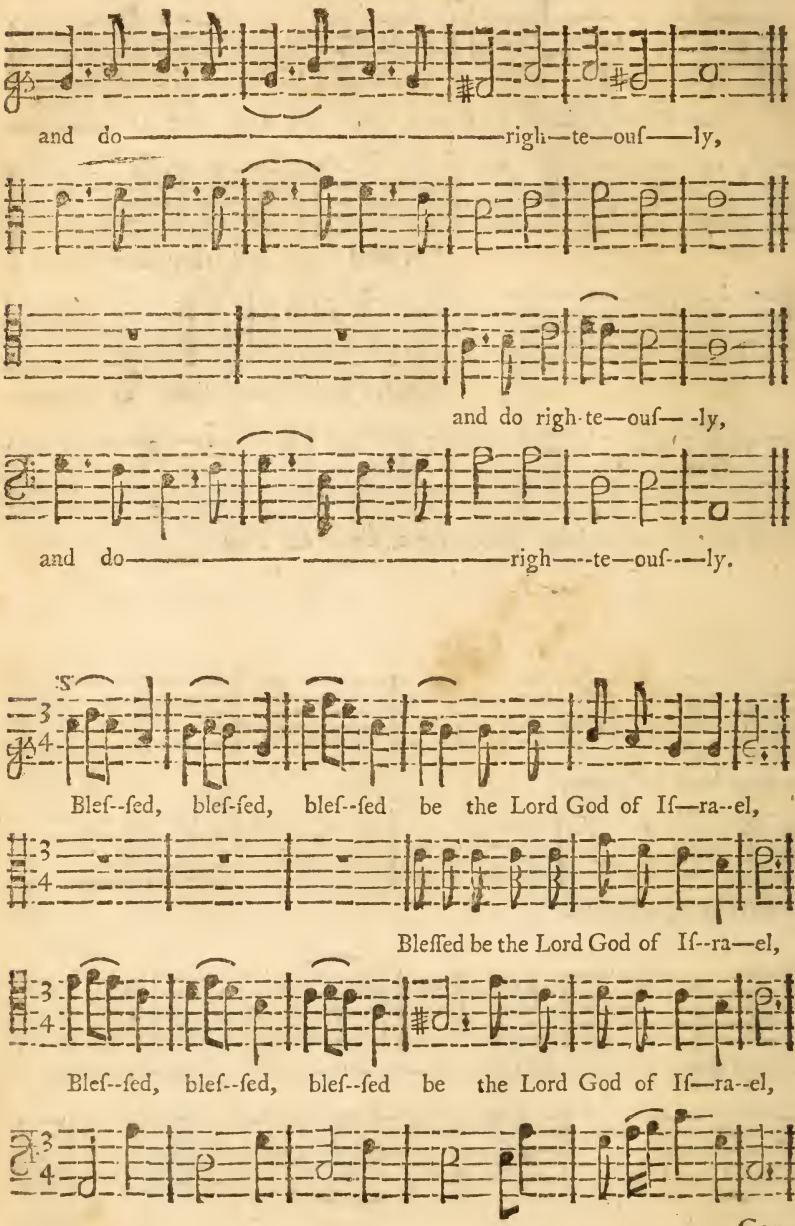

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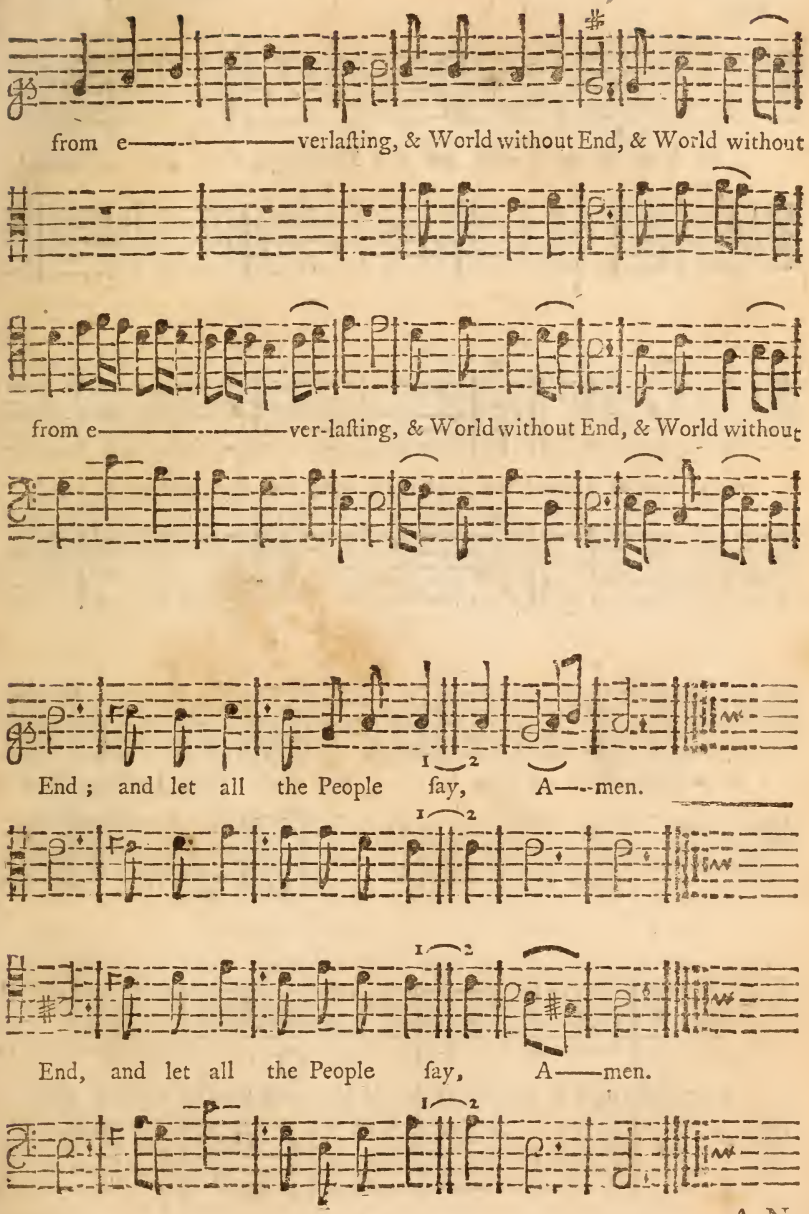
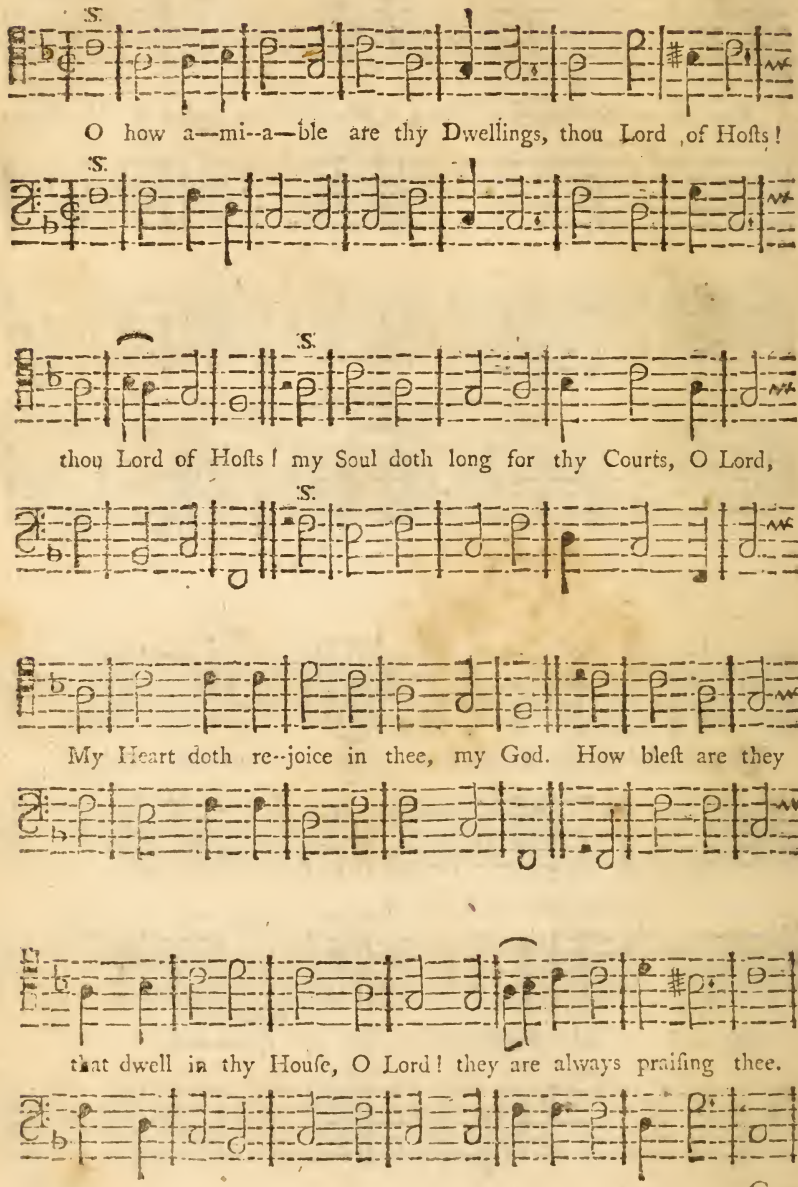


A N-

ANTHEM IX. Taken out of the 84th Pſalm.

Diveto.



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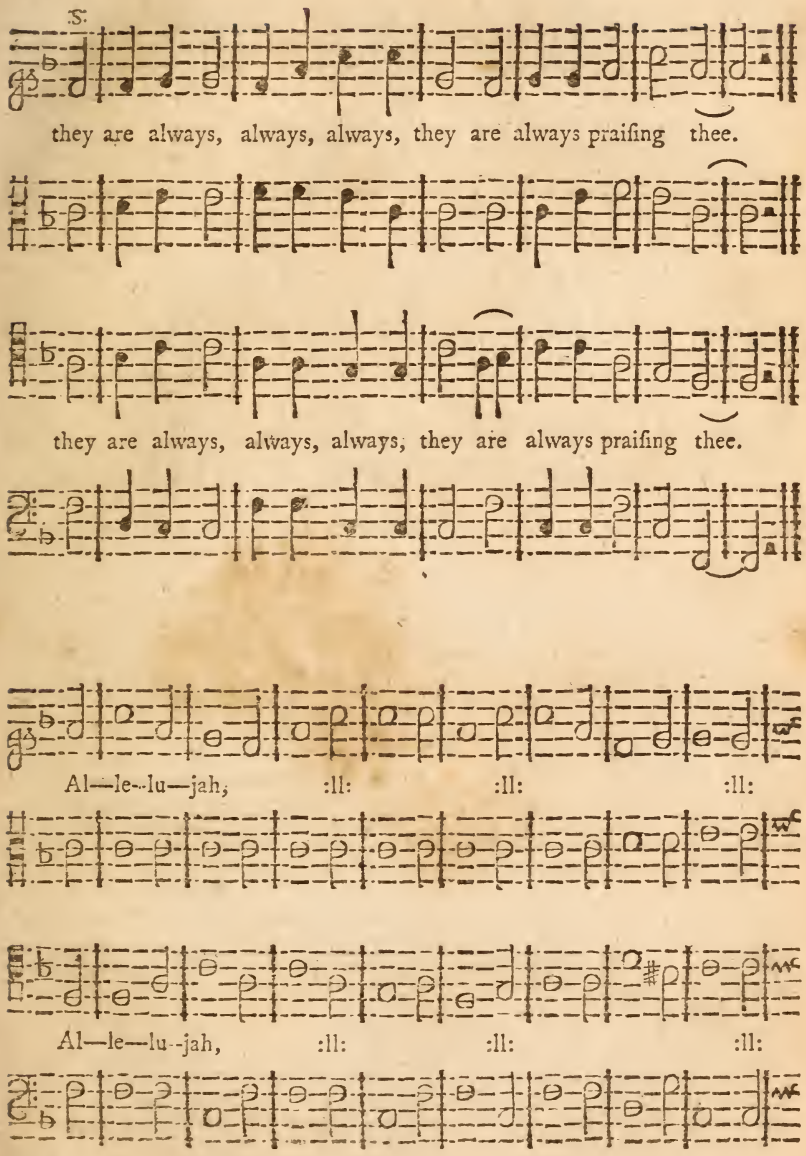
CHORUS.



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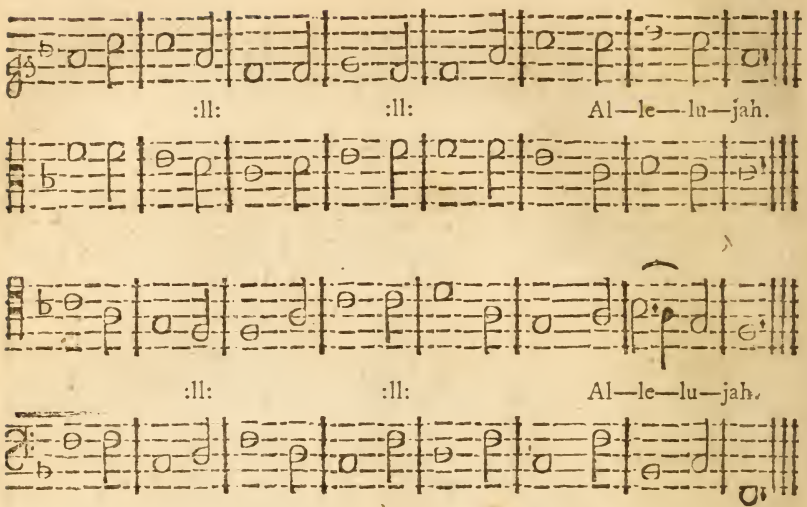
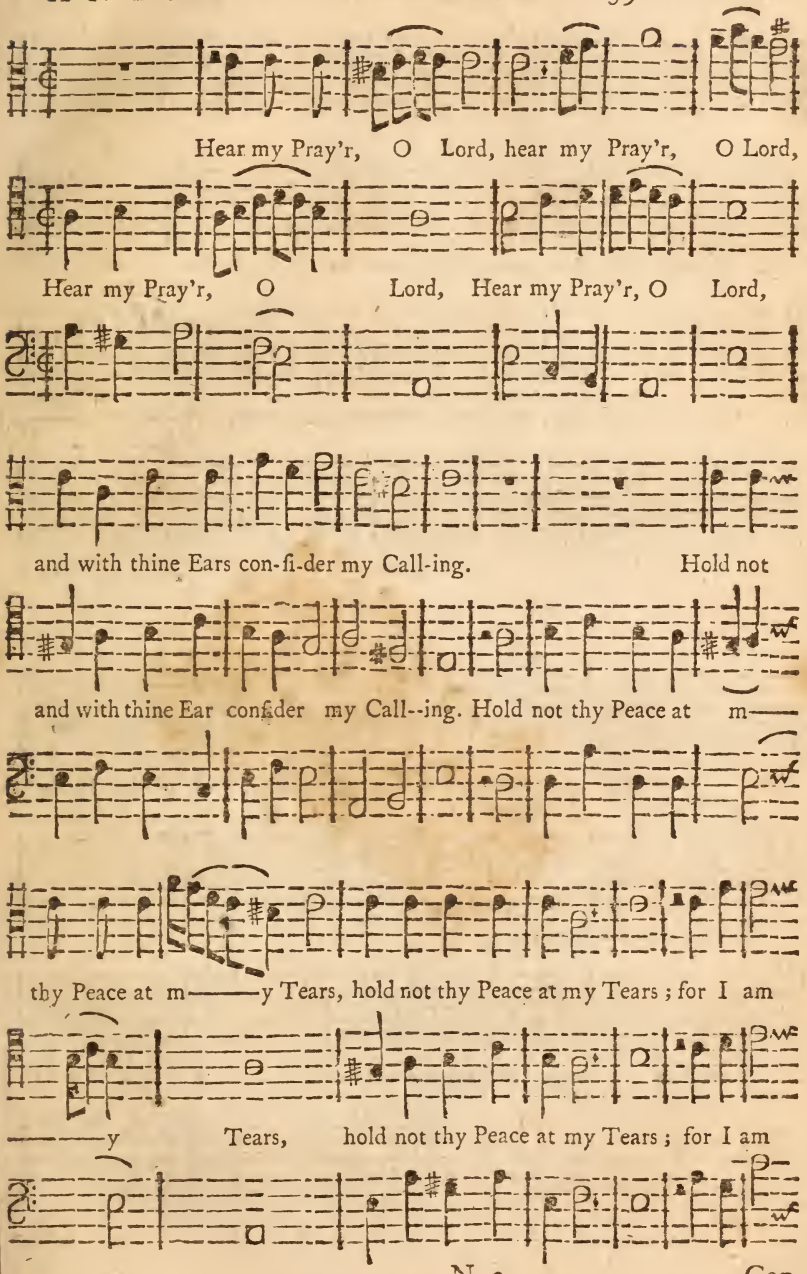


ANTHEM X. Taken out of the 39th Pſalm.



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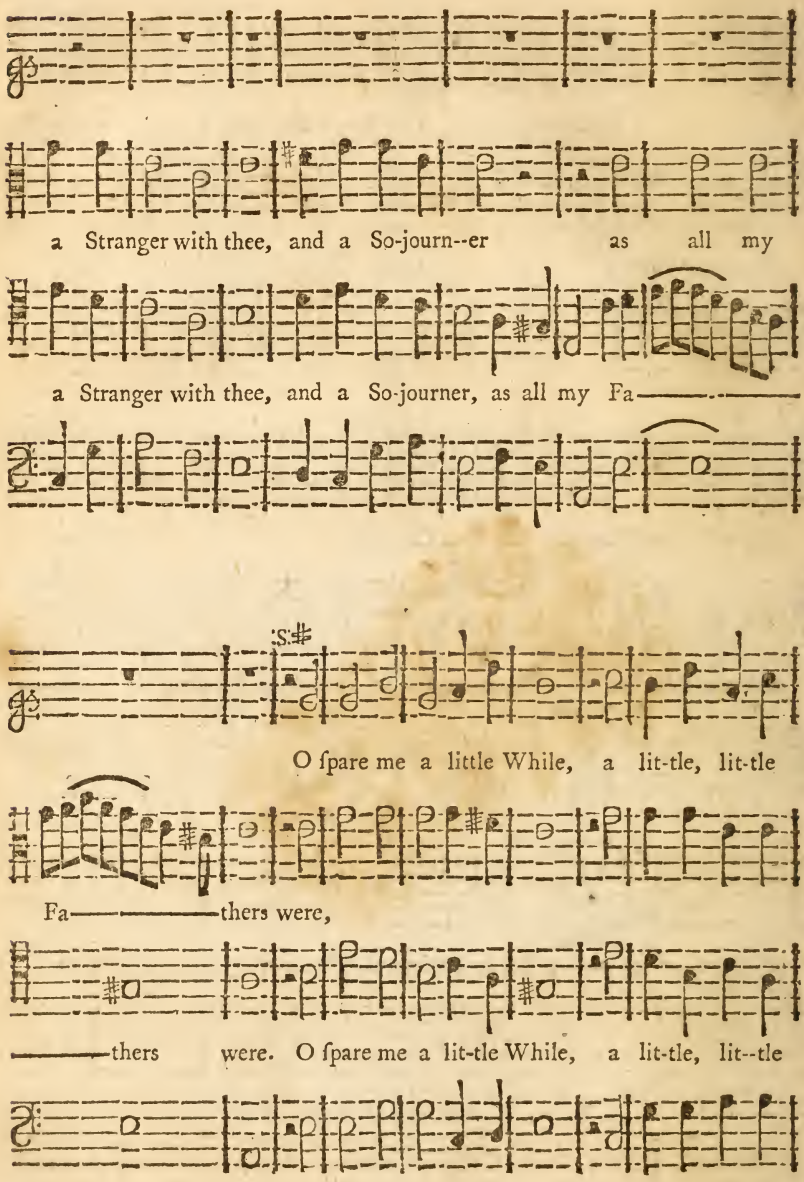

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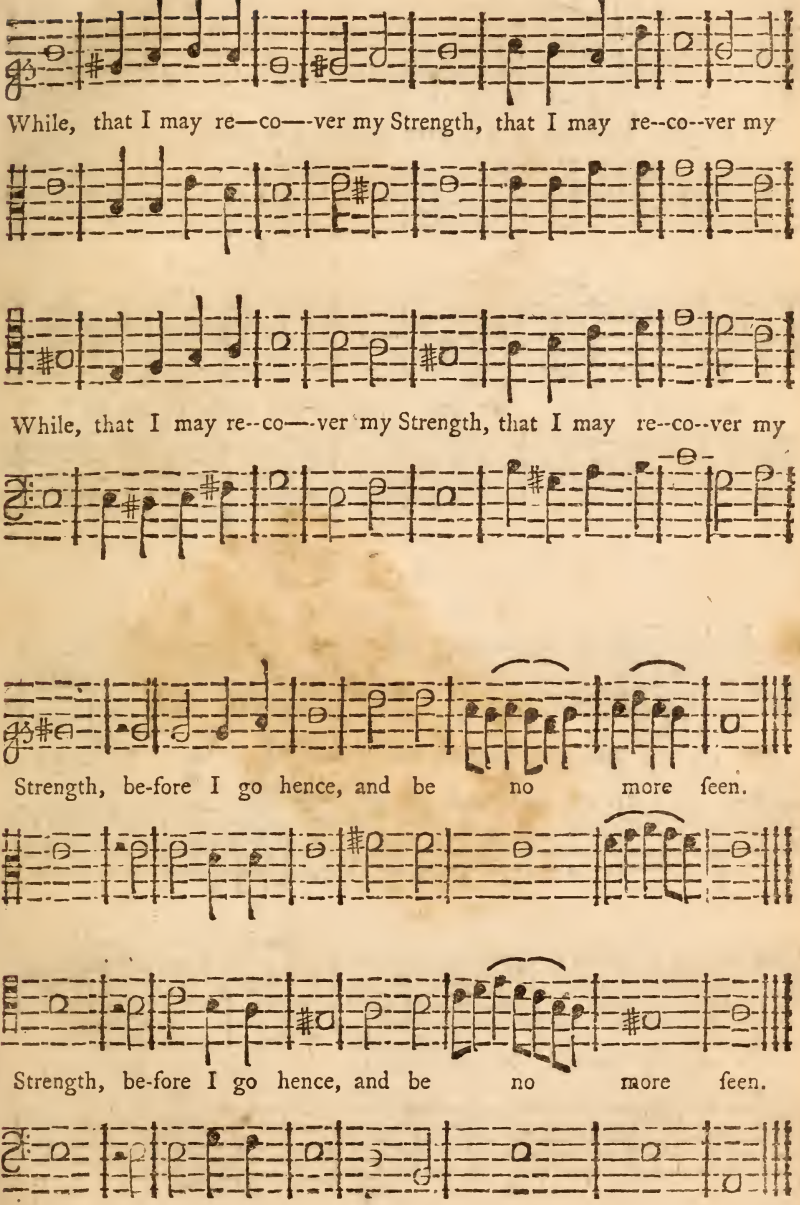
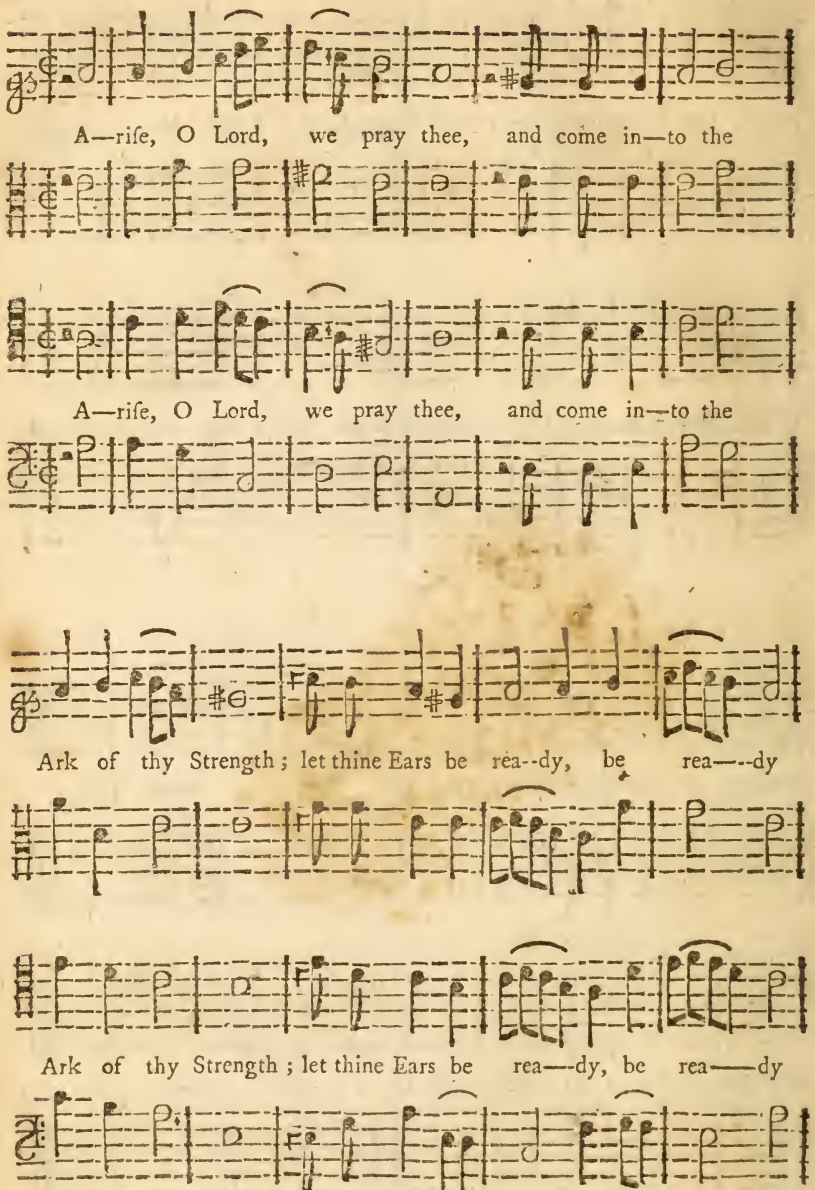

While, that I may re—co—ver my Strength, that I may re--co--ver my
While, that I may re--co—ver my Strength, that I may re--co--ver my
Strength, be-fore I go hence, and be no more ſeen.
Strength, be-fore I go hence, and be no more ſeen.

ANTHEM XI. Taken out of the 132d Pſalm.



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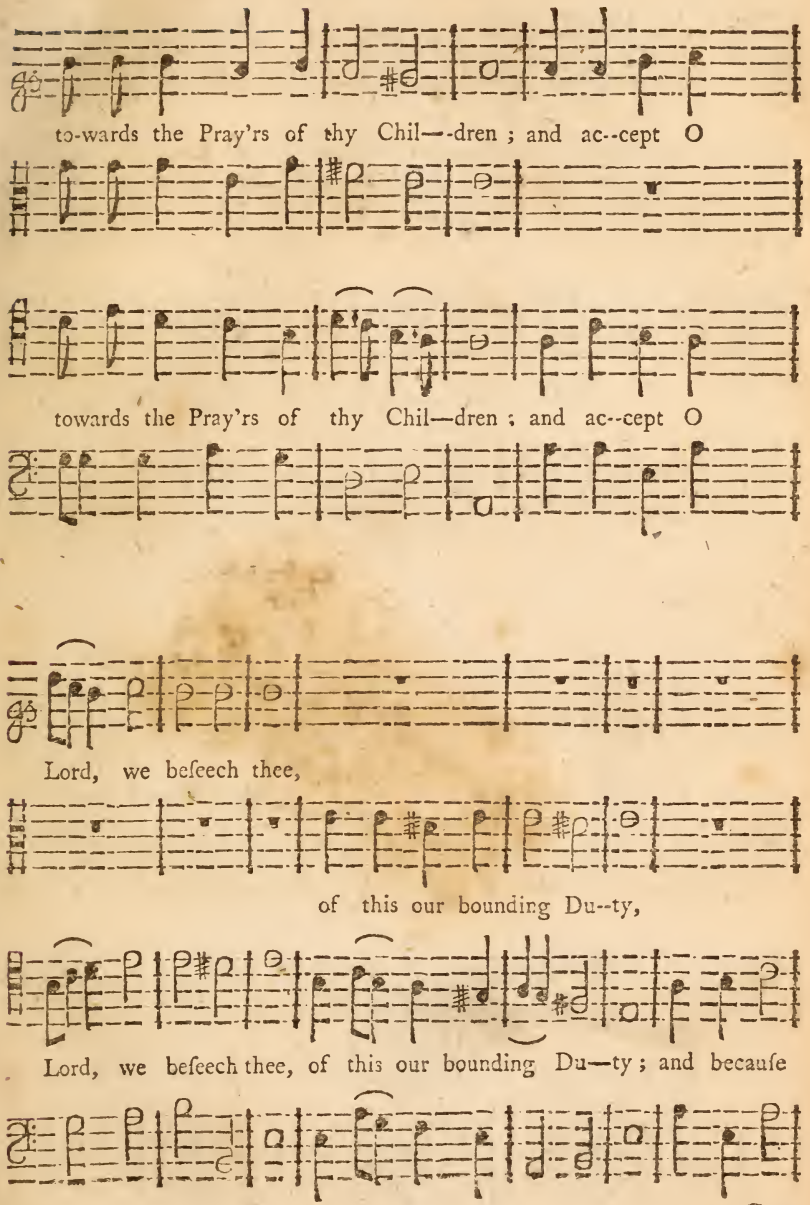

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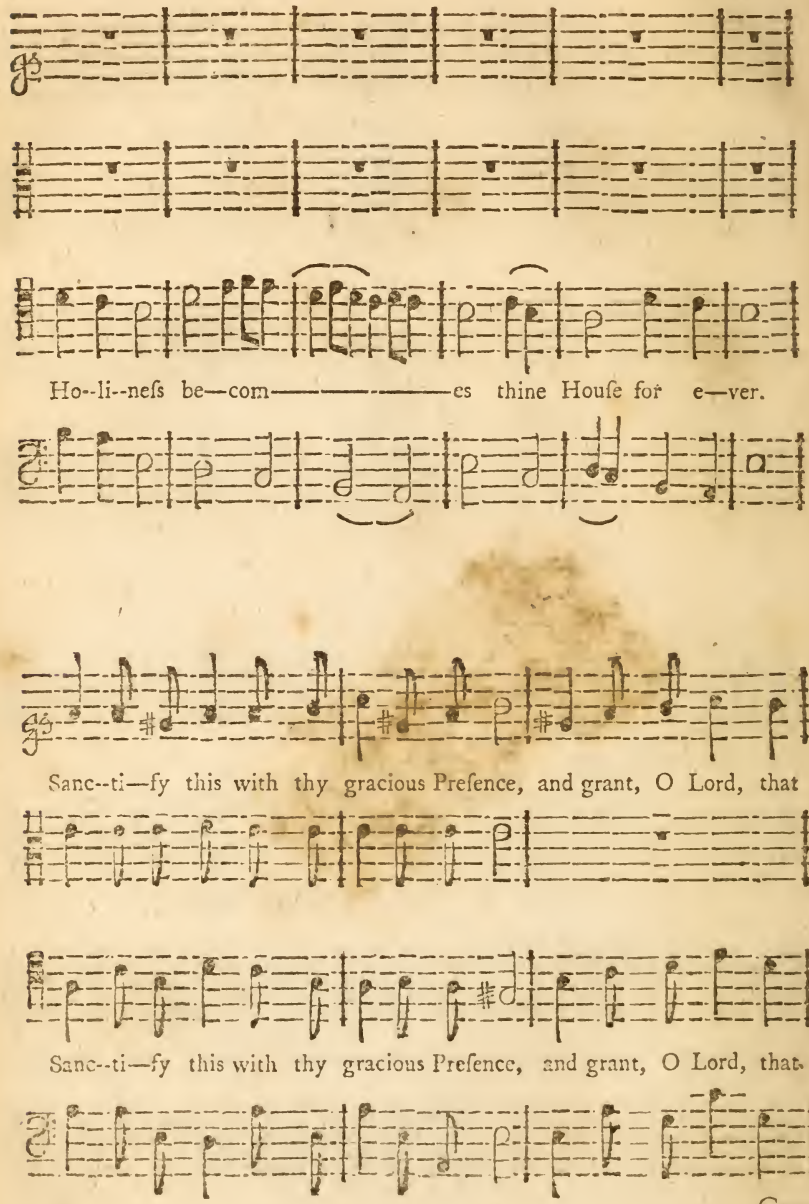

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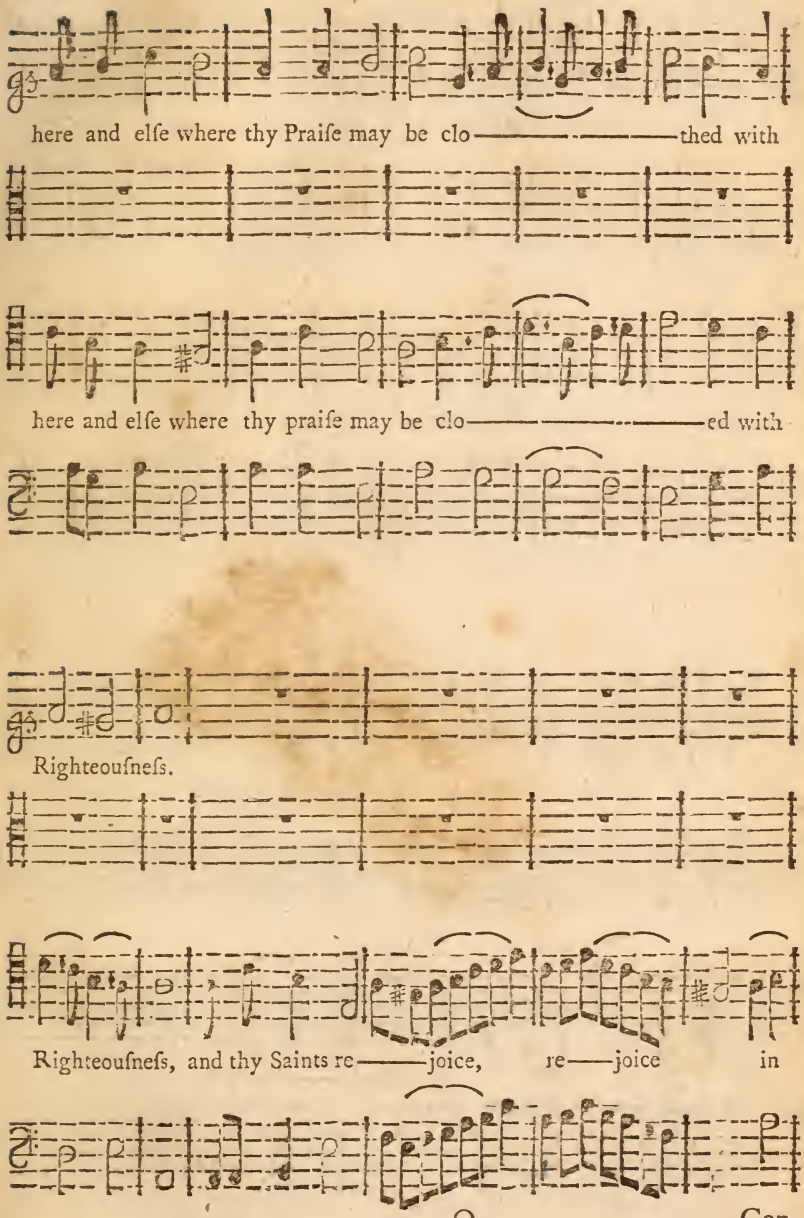
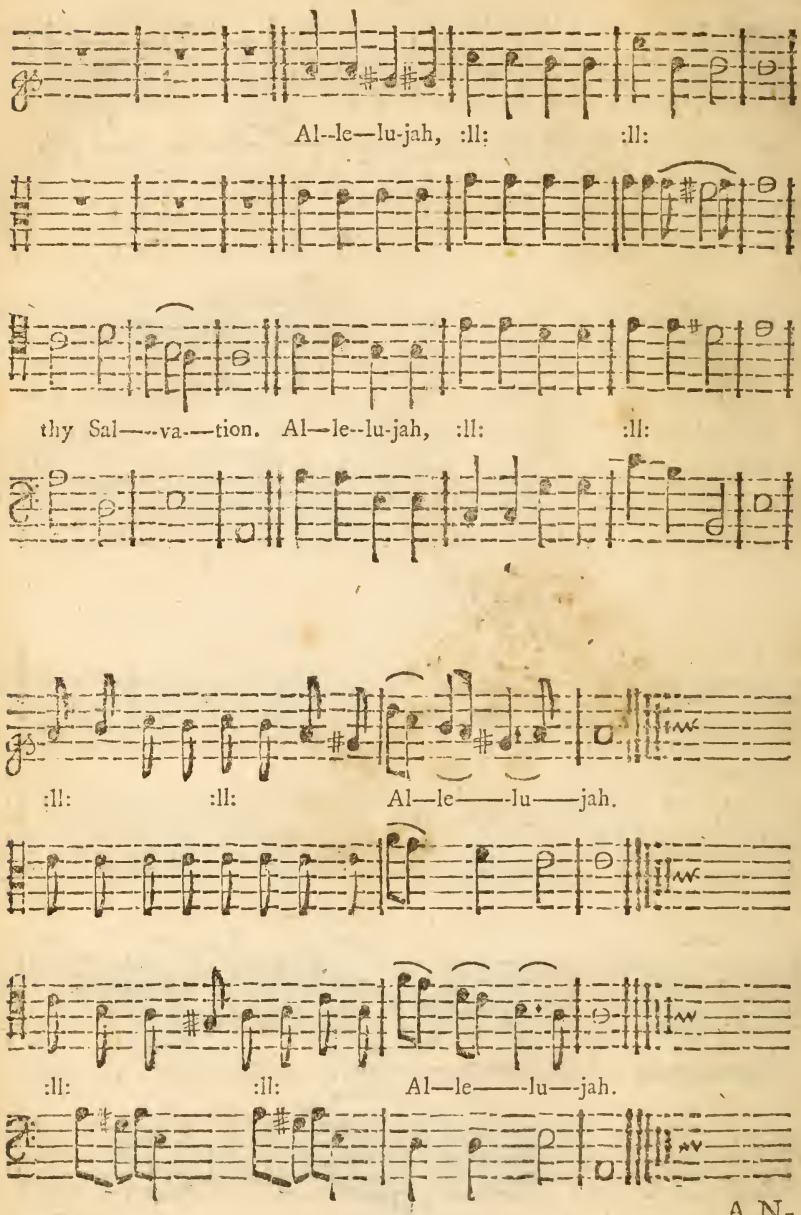
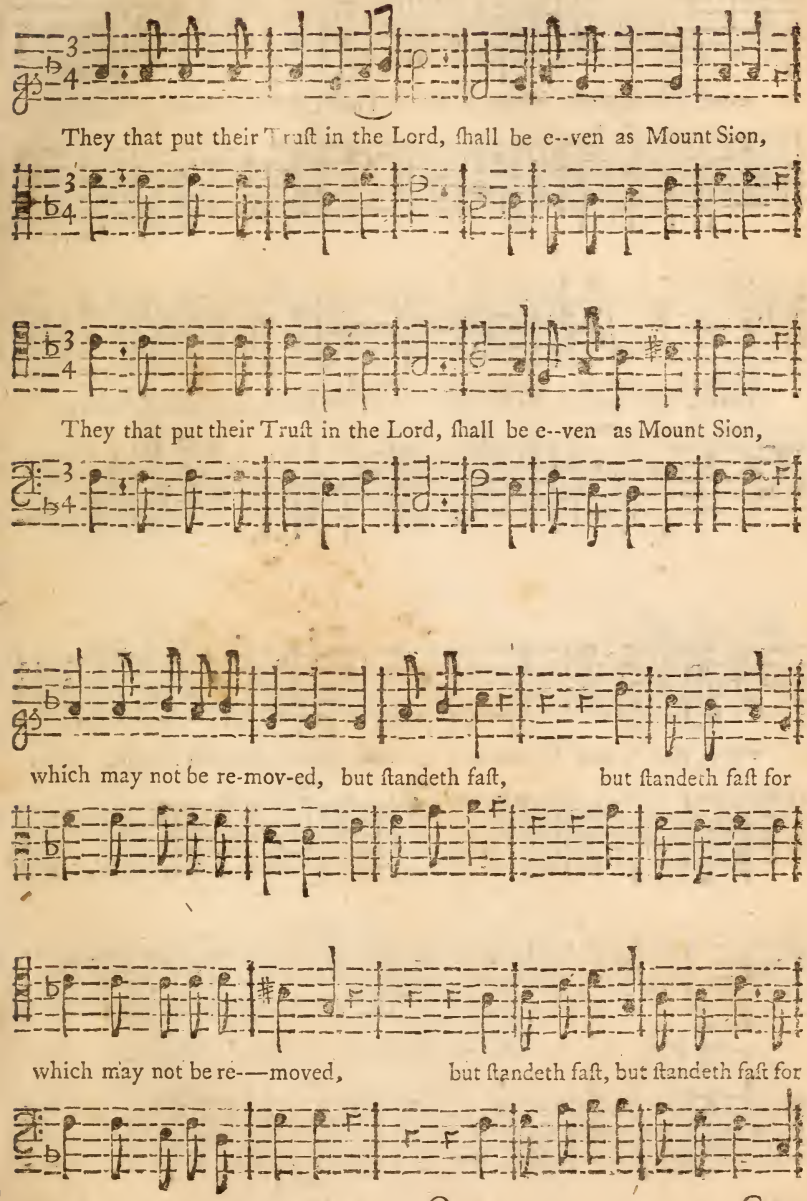

here and elſe where thy Praiſe may be clo——thed with
here and elſe where thy praiſe may be clo——ed with
Righteouſneſs.
Righteouſneſs, and thy Saints re——joice, re——joice in
O Con-


Al--le—lu-jah, :ll: :ll:
thy Sal——va——tion. Al—le--lu-jah, :ll: :ll:
:ll: :ll: Al—le——lu——jah.
:ll: :ll: Al—le——lu—jah.

A N-

ANTHEM XII. Taken out of the 125th Pſalm.



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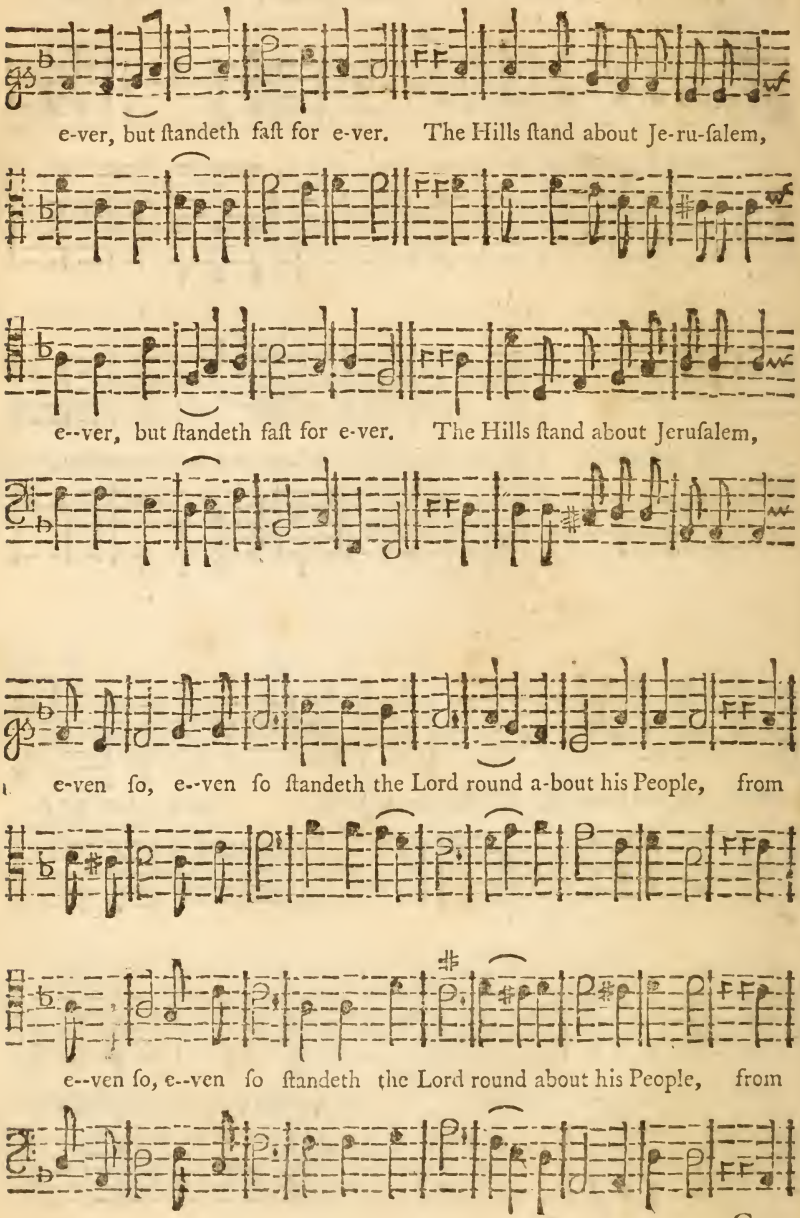

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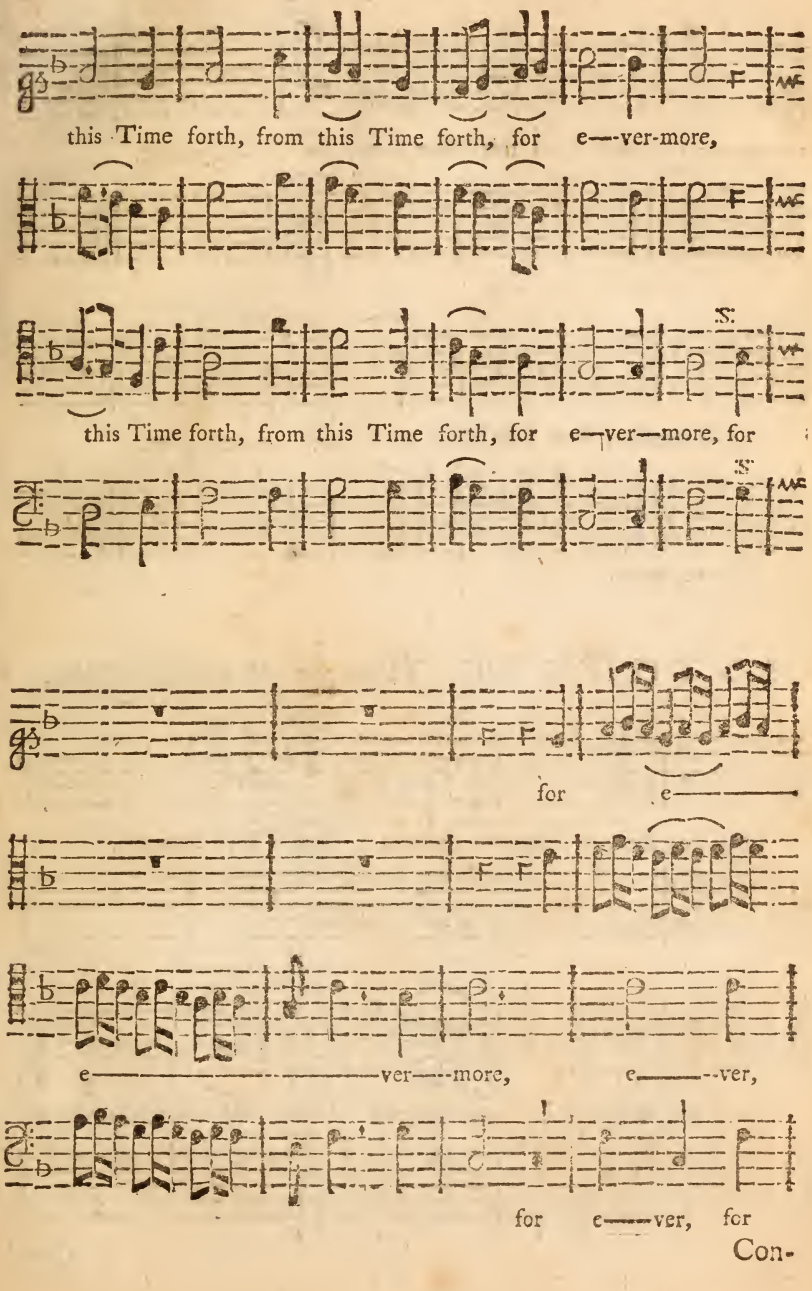

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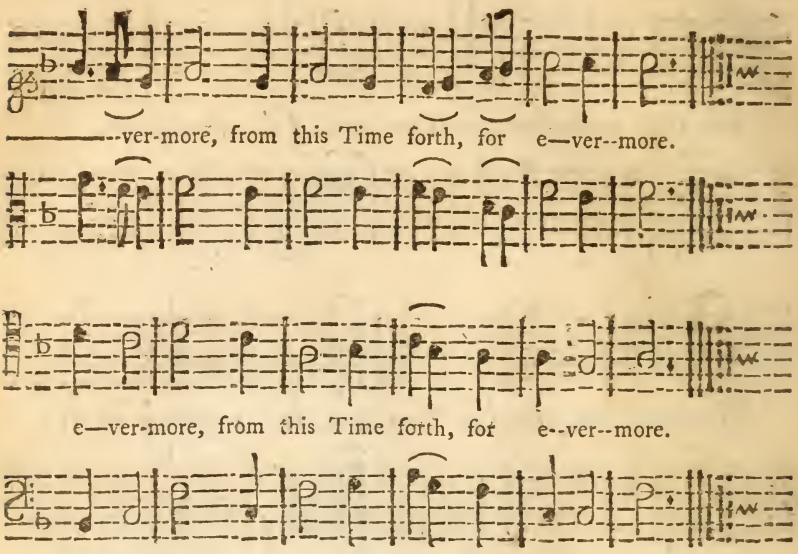
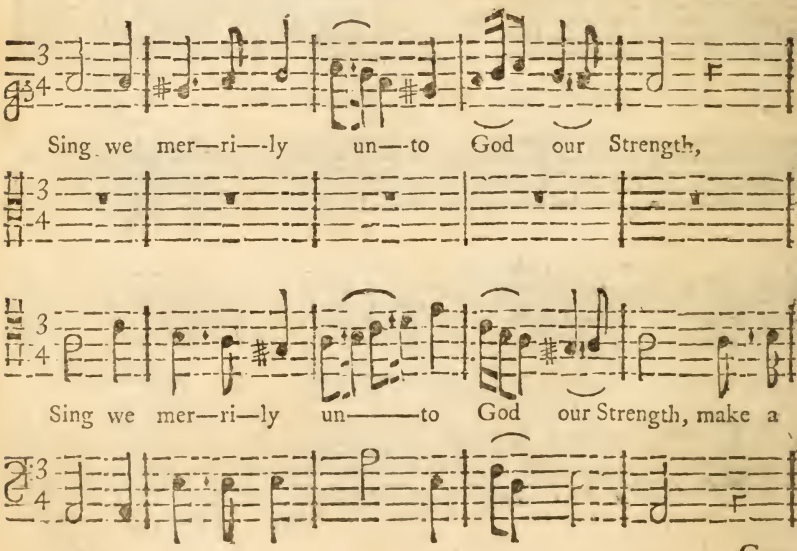
Continued.

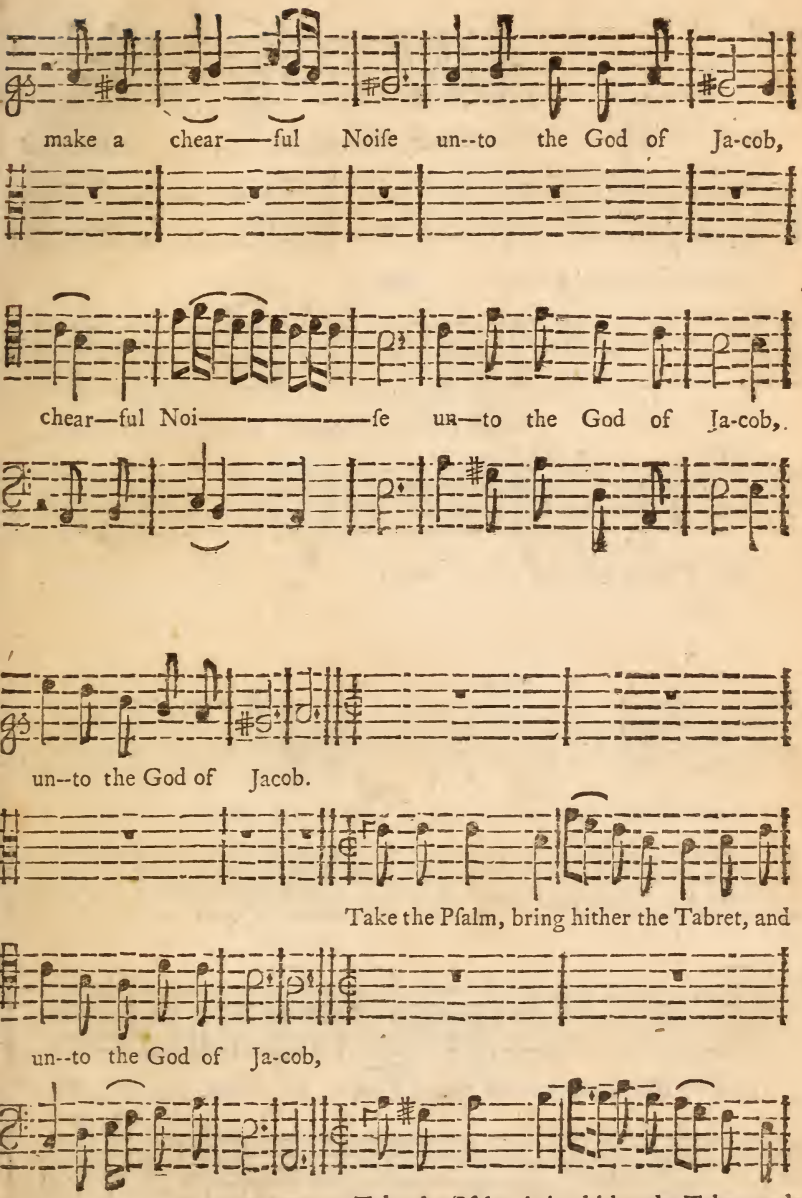


ANTHEM XIII. Taken out of the 81ſt Pſalm.



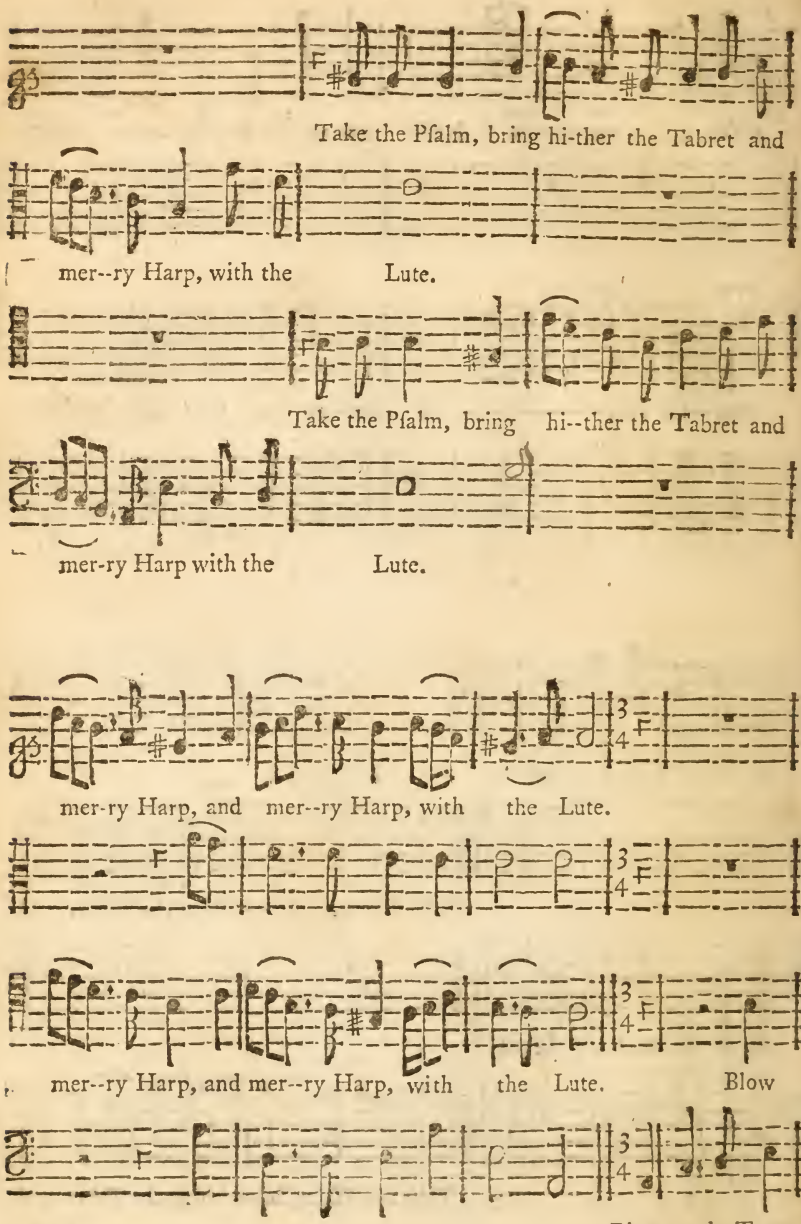
Con-

Continued.

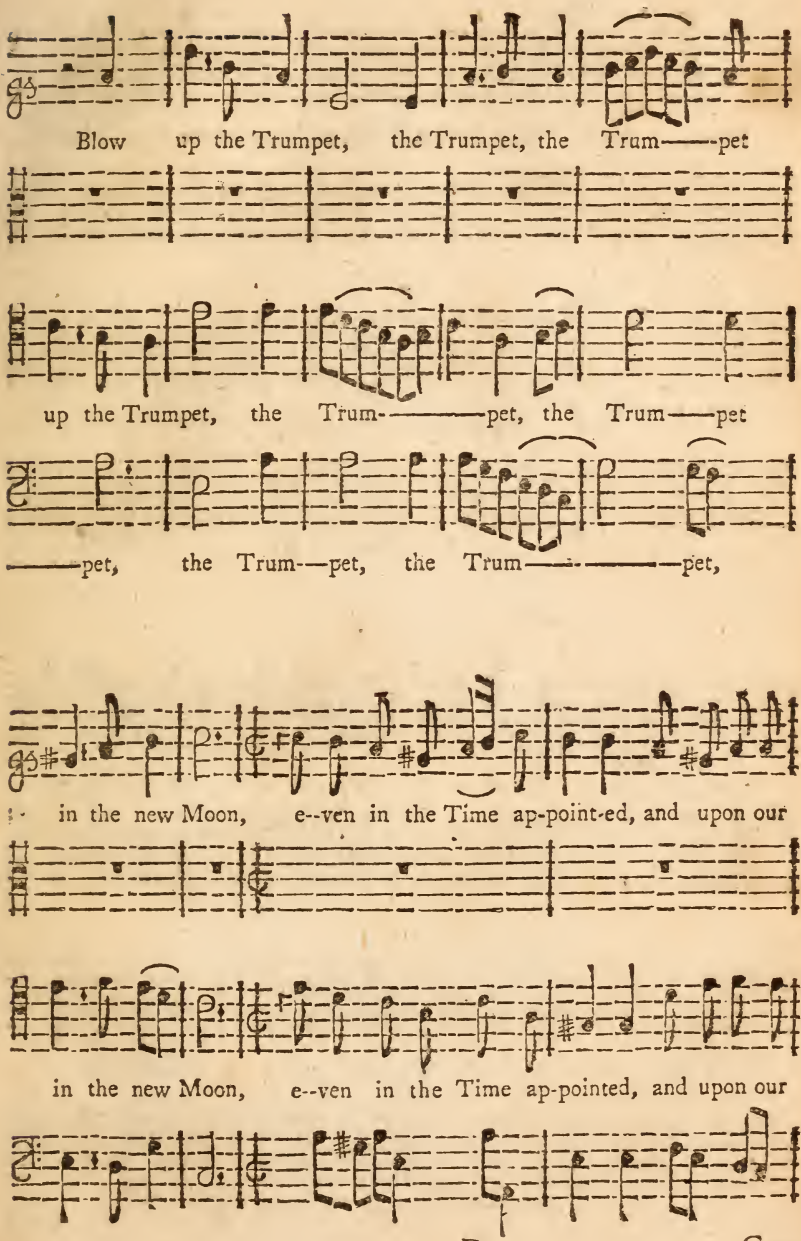


Con-

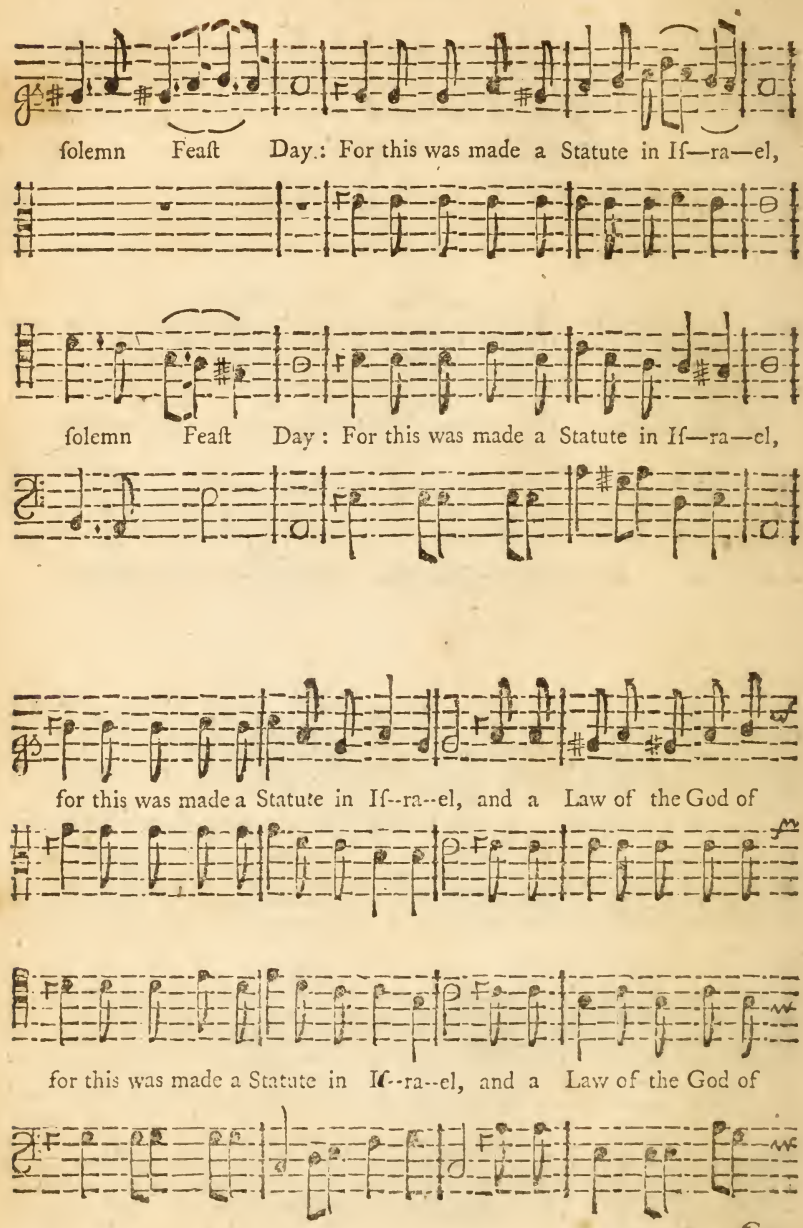
Continued.


Take the Pfalm, bring hi-ther the Tabret and
mer--ry Harp, with the Lute.
Take the Pfalm, bring hi--ther the Tabret and
mer-ry Harp with the Lute.
mer-ry Harp, and mer--ry Harp, with the Lute.
mer--ry Harp, and mer--ry Harp, with the Lute. Blow
Blow up the Trum-
Con-

Continued.

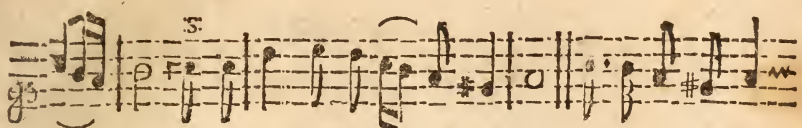

Blow up the Trumpet, the Trumpet, the Trum——pet
up the Trumpet, the Trum-————pet, the Trum——pet
——pet, the Trum——pet, the Trum————————pet,
in the new Moon, e--ven in the Time ap-point-ed, and upon our
in the new Moon, e--ven in the Time ap-pointed, and upon our

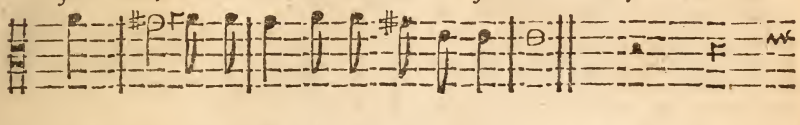
Continued.

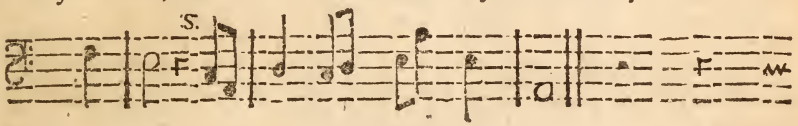


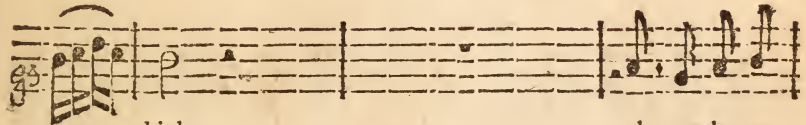
Con-

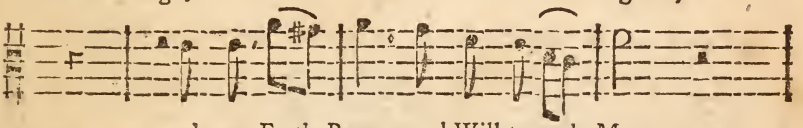
Continued.

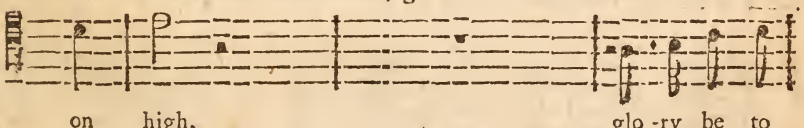

S.
Ja----cob, and a Law of the God of Ja--cob. Glory be to God

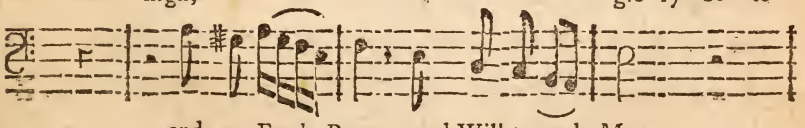

Ja----cob, and a Law of the God of Ja-cob. Glo--ry be to God


S.

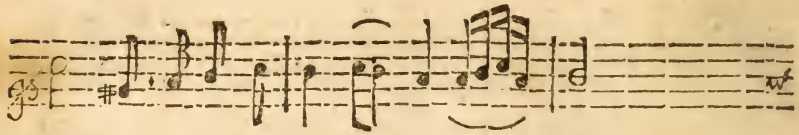

on high, glo--ry be to


and on Earth Peace, good Will towards Men.

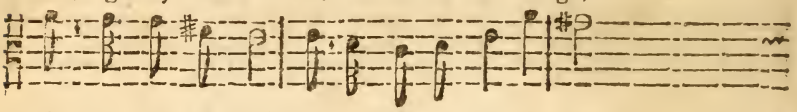

on high, glo -ry be to


and on Earth Peace, good Will towards Men,

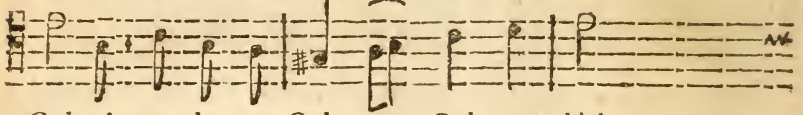
Continued.



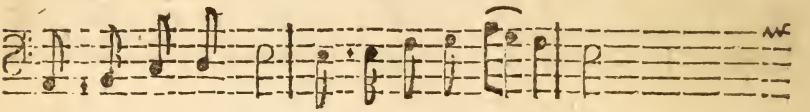
God, glo--ry be to God, to God on high,



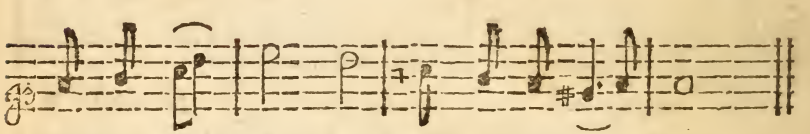
glo—ry be to God, glo-ry be to God on high.



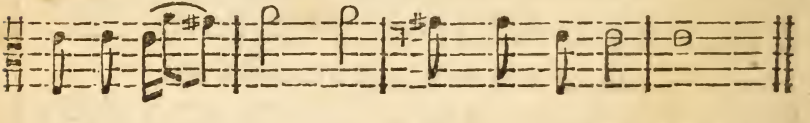
God, glo--ry be to God, to God on high,

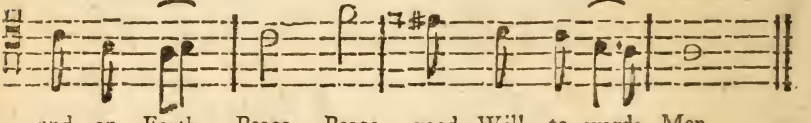


Glo—ry be to God, glo -ry be to God on high.

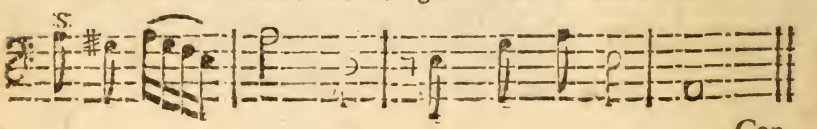


and on Earth Peace, Peace, good Will to—wards Men.





and on Earth Peace, Peace, good Will to--wards Men.



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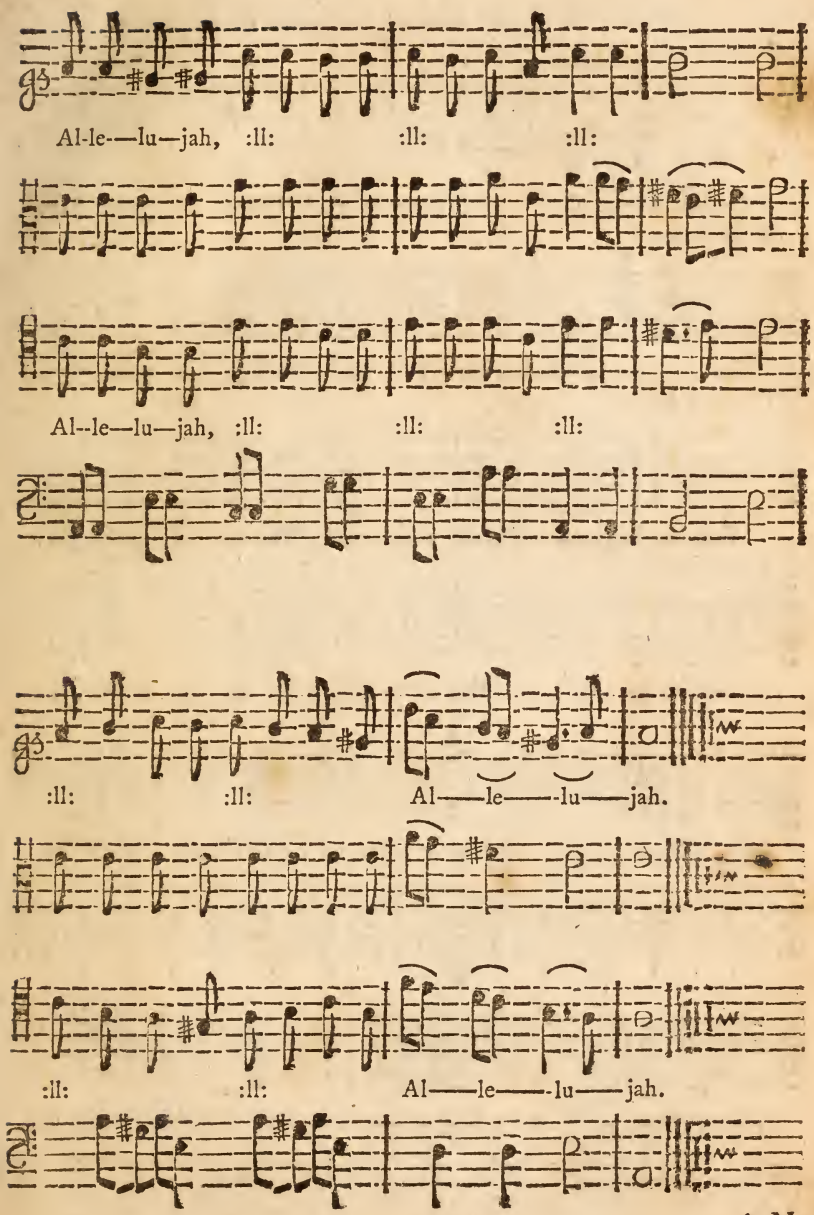
Continued.

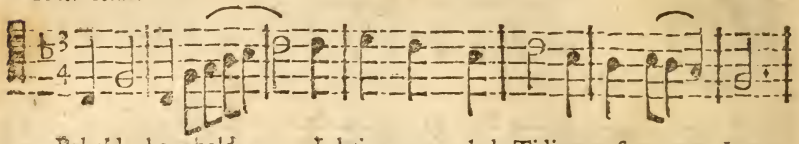


A N-

ANTHEM XIV. For *Chriſtmas Day.*

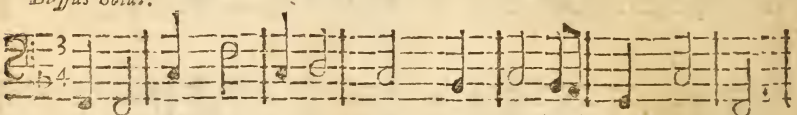
Taken out of the ſecond Chapter of St. *Luke.*

Tenor Solus.



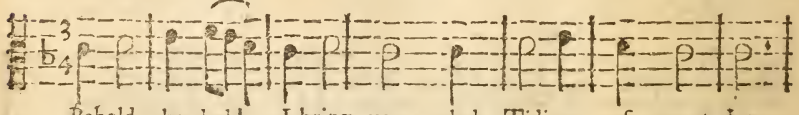
Behold, be—hold I bring you glad Tidings of great Joy,

Baſſus Solus.



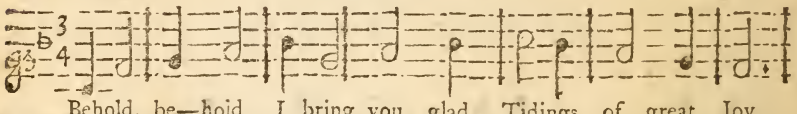
Behold, be—hold I bring you glad Tidings of great Joy,

Contra Solus.

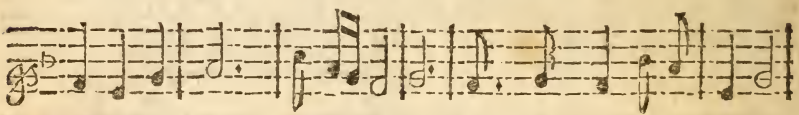


Behold, be--hold I bring you glad Tidings of great Joy,

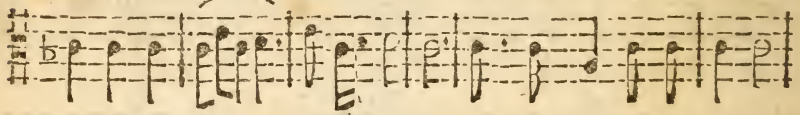
Treble Solus.



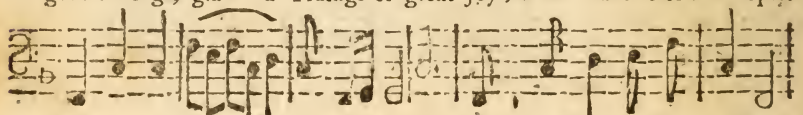
Behold, be—hold I bring you glad Tidings of great Joy,



glad Tidings, glad Tidings of great Joy; which ſhall be to all People.



glad Tidings, gla—-d Tidings of great Joy; which ſhall be to all People.



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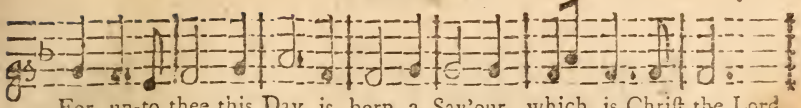

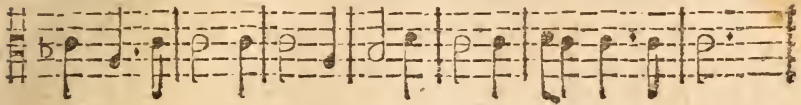

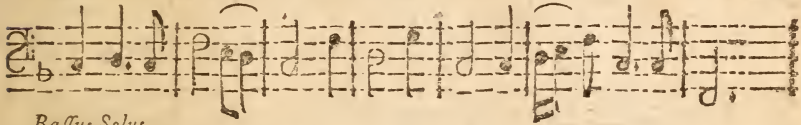

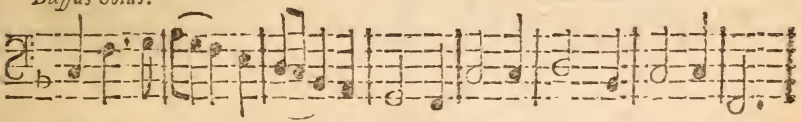

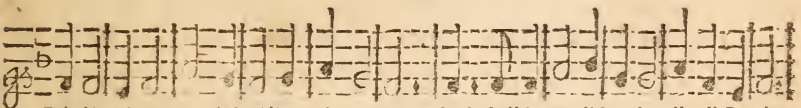

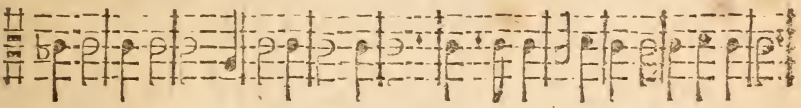

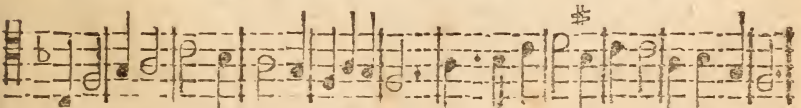

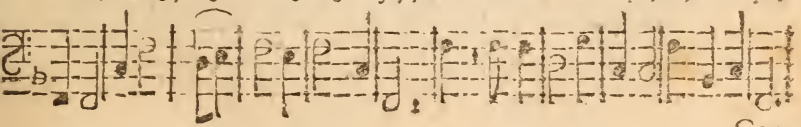

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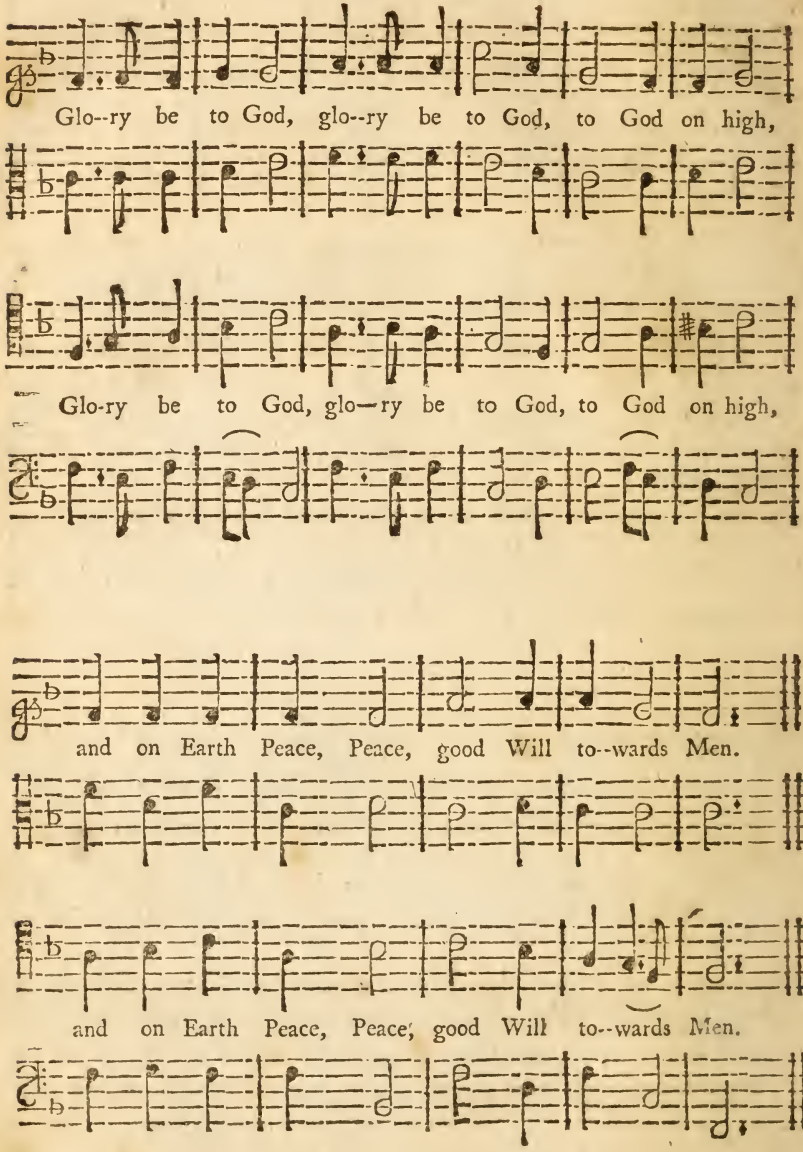

Con-

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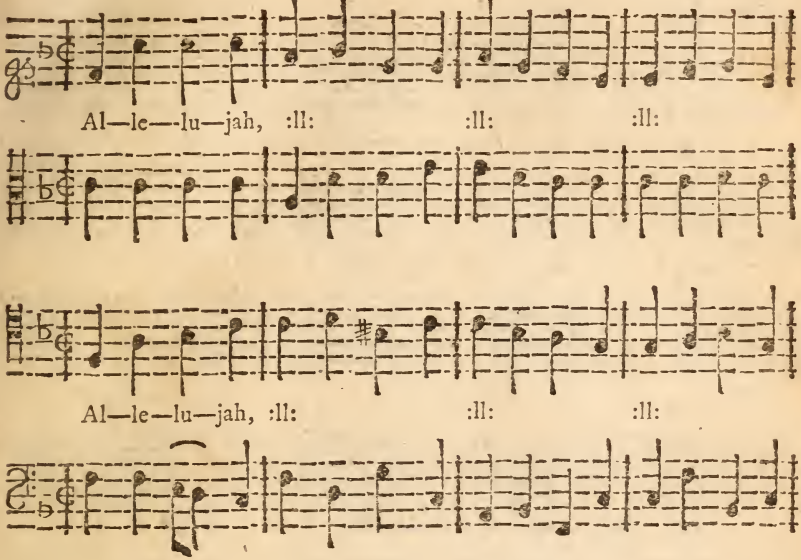
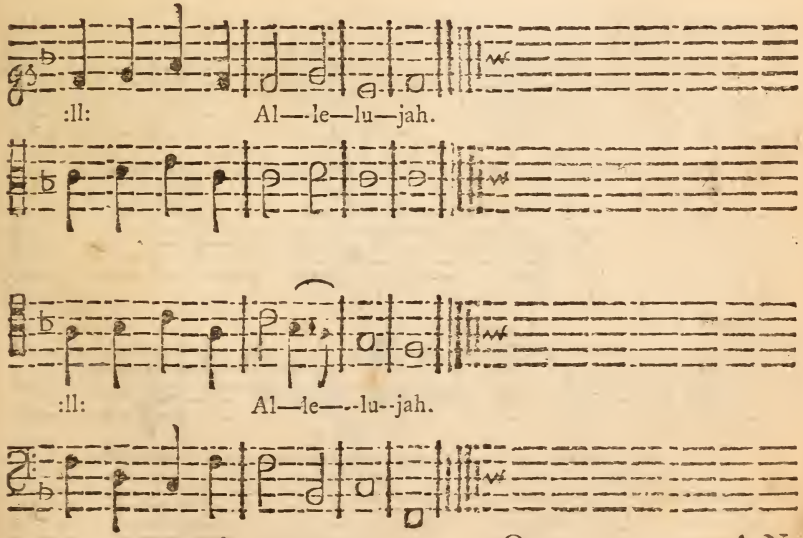
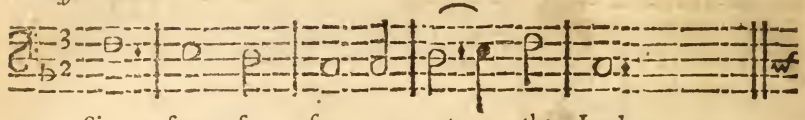
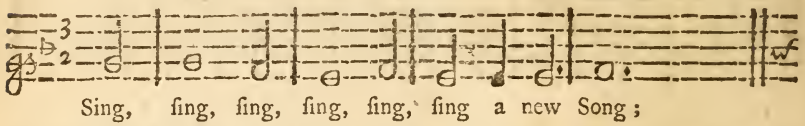

Al—le—lu—jah, :ll: :ll: :ll:
Al—le—lu—jah, :ll: :ll: :ll:

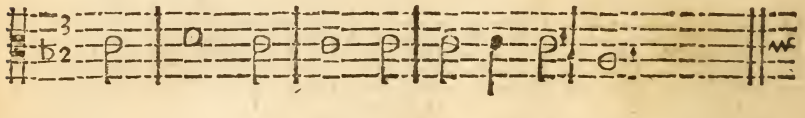

:ll: Al—le—lu—jah.
:ll: Al—le—lu—jah.

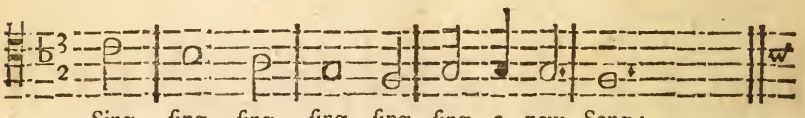
ANTHEM XV. Taken out of the 33d Pſalm.

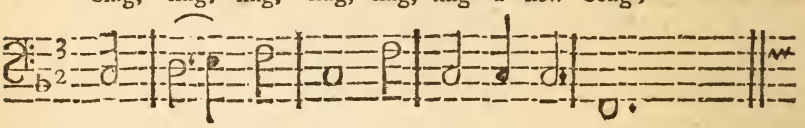
Baſſus Solus.



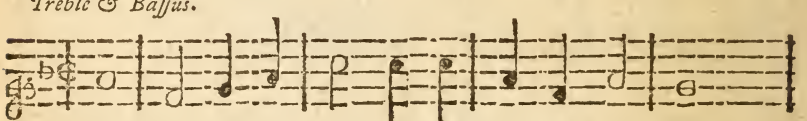


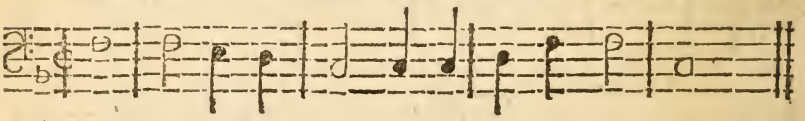




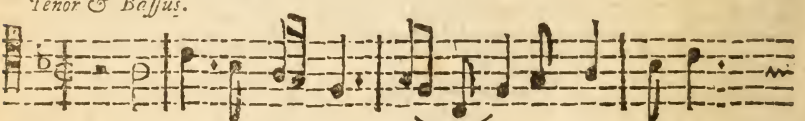


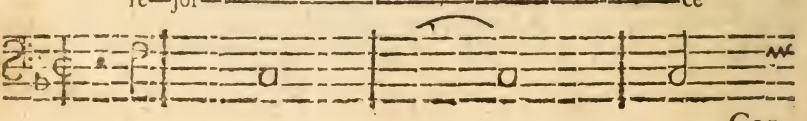
Treble & Baſſus.





Tenor & Baſſus.





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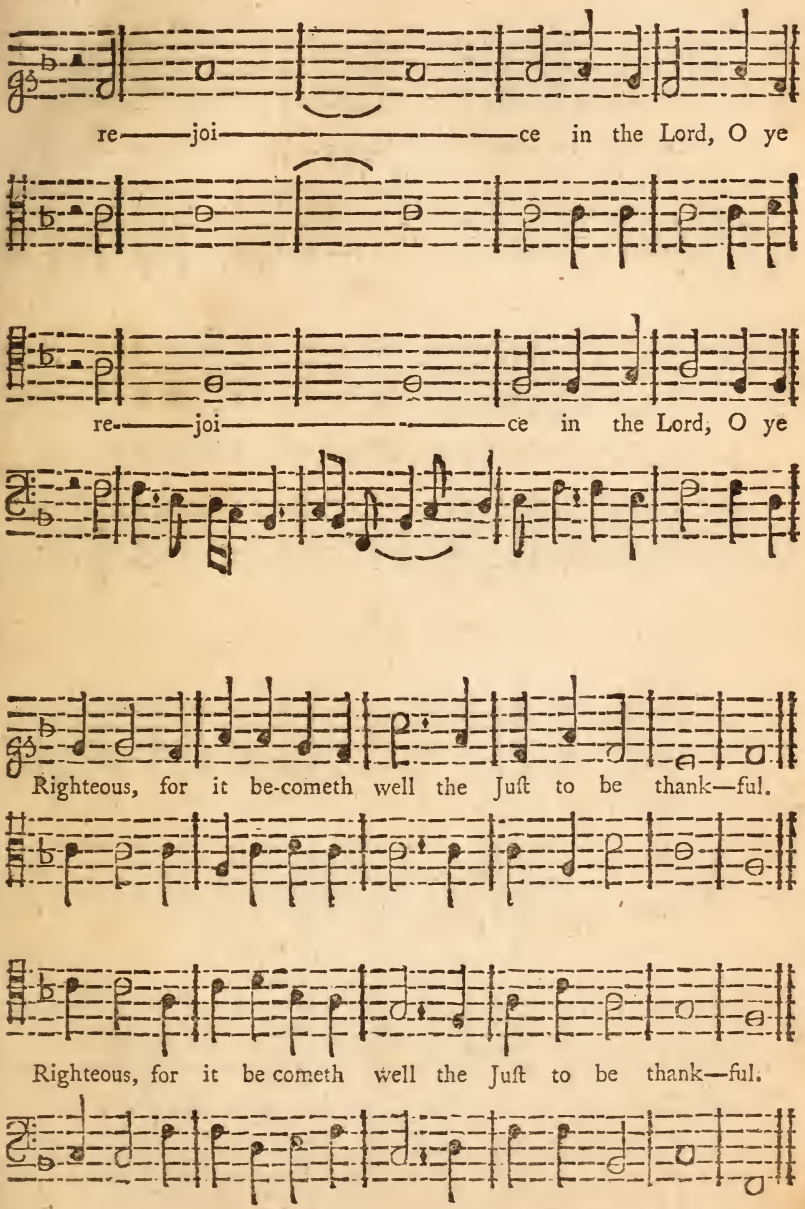
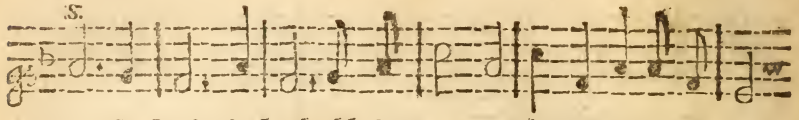

re——joi——————————ce in the Lord, O ye
re——joi——————————ce in the Lord, O ye
Righteous, for it be-cometh well the Juſt to be thank—ful.
Righteous, for it be cometh well the Juſt to be thank—ful.

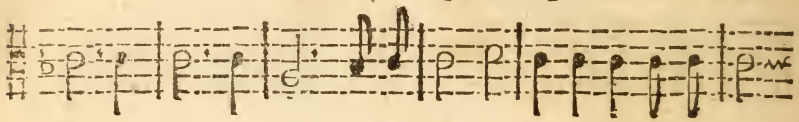
Continued.

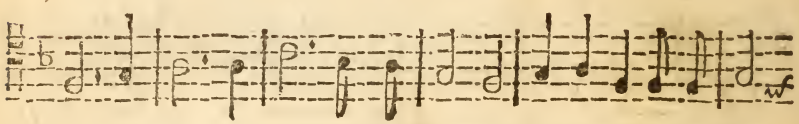
CHORUS.

S.

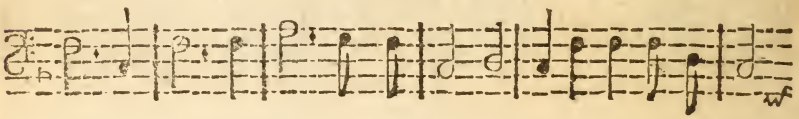


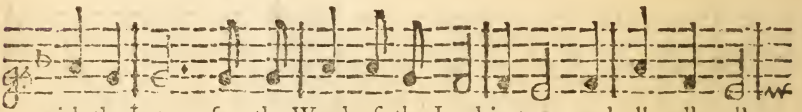
Praiſe the Lord, the Lord with the Harp; and ſing Praiſes un--to him



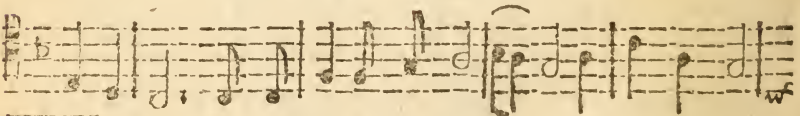


Praiſe the Lord, the Lord with the Harp; and ſing Praiſes un--to him

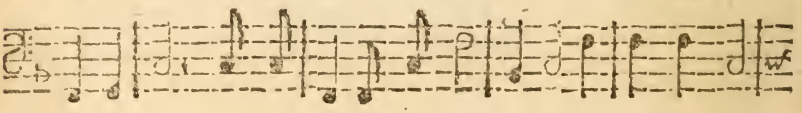




with the Lute; for the Word of the Lord is true, and all, all, all



with the Lute; for the Word of the Lord is true, and all, all, all



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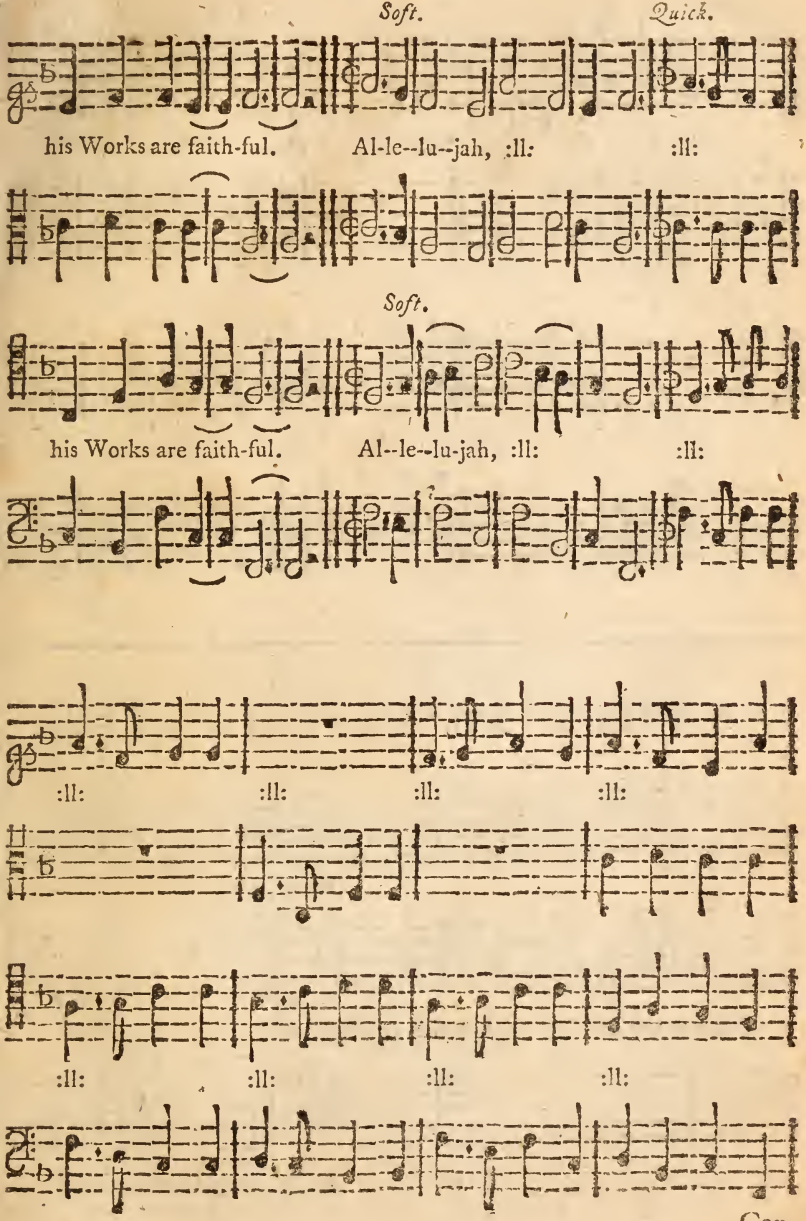

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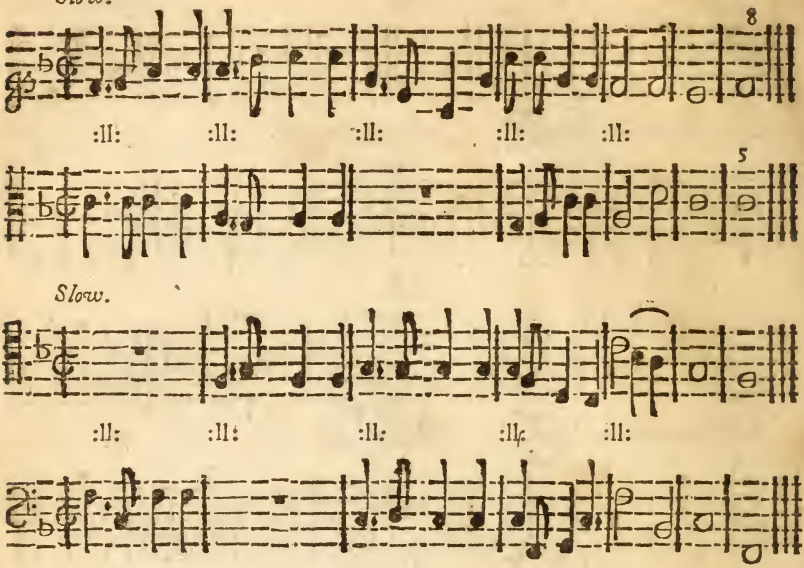
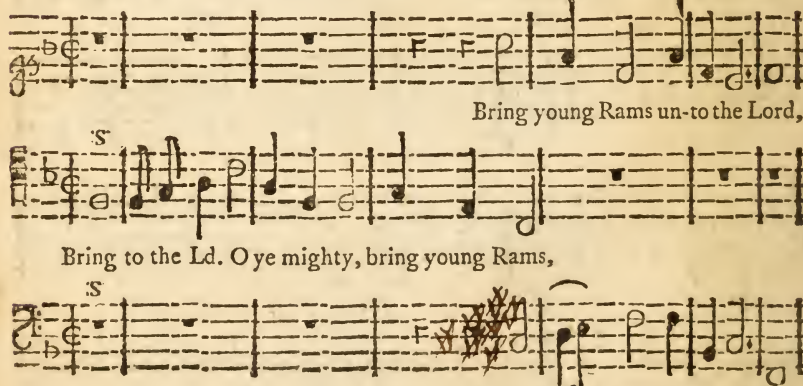


ANTHEM XVI. Taken out of the 29th Pſalm.



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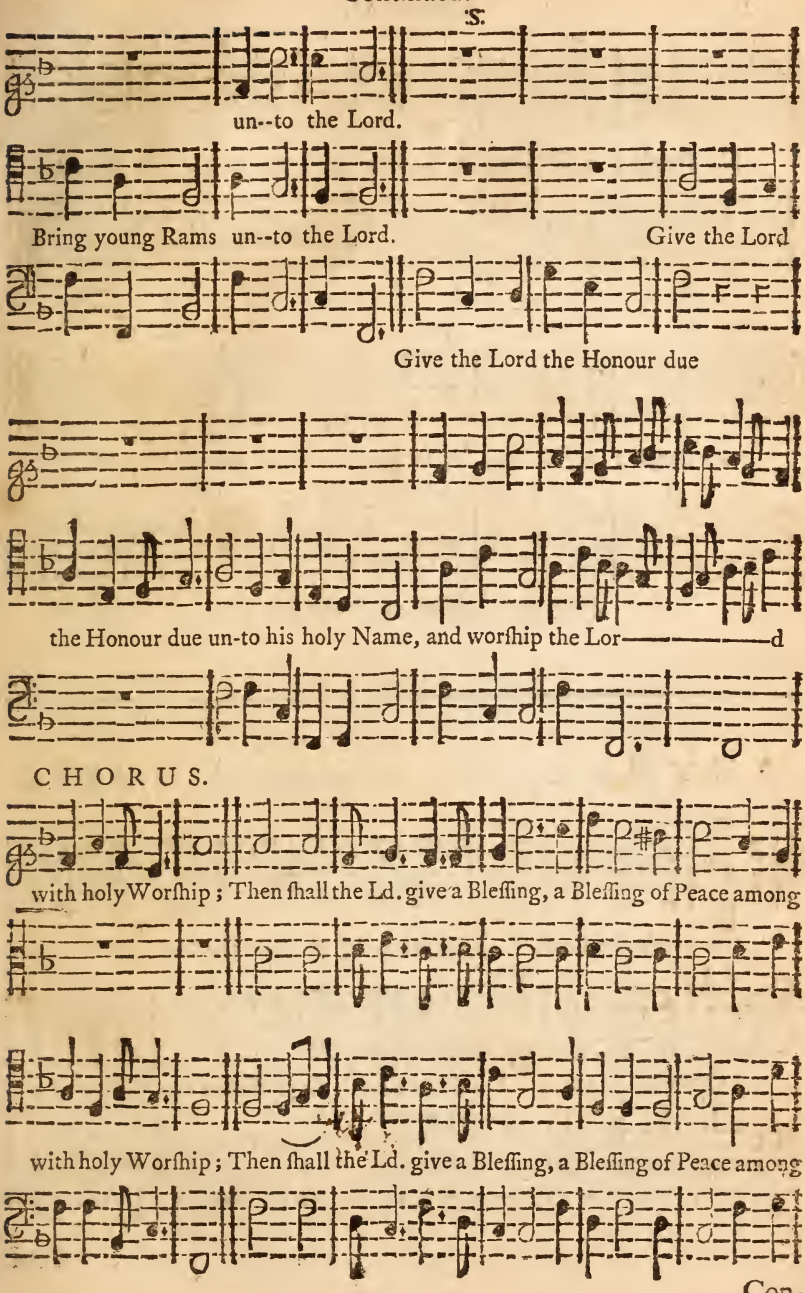

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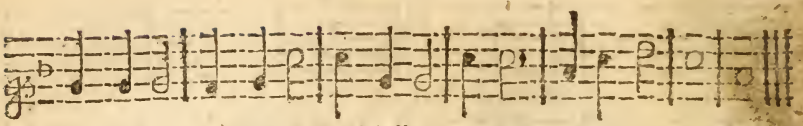
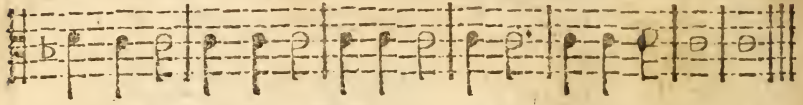
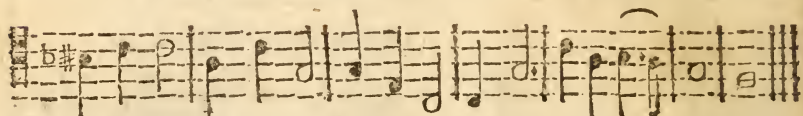
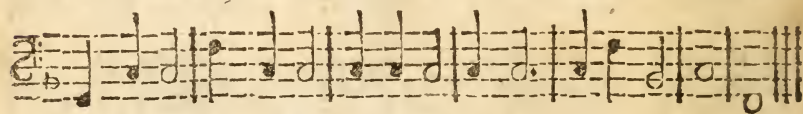


his People; a Bleſſing, a Bleſſing of Peace among his Peo--ple.



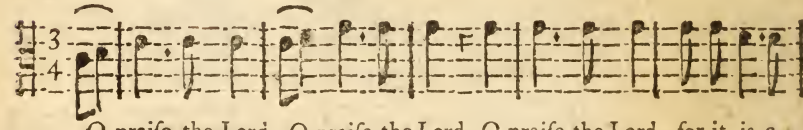


his People; a Bleſſing, a Bleſſing of Peace among his Peo--ple.

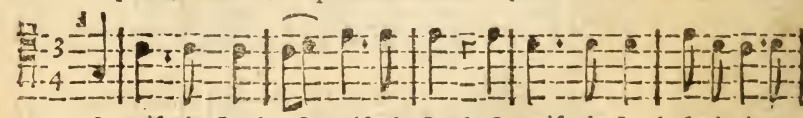


Sing Allelujahs *as Page* 81, 82.

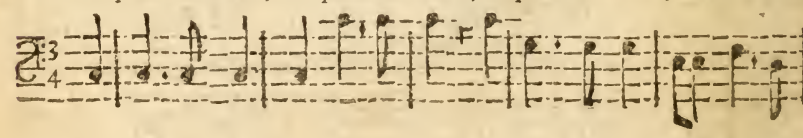
ANTHEM XVII. Taken out of the 147th Pſalm.



O praiſe the Lord, O praiſe the Lord, O praiſe the Lord, for it is a



O praiſe the Lord, O praiſe the Lord, O praiſe the Lord, for it is a



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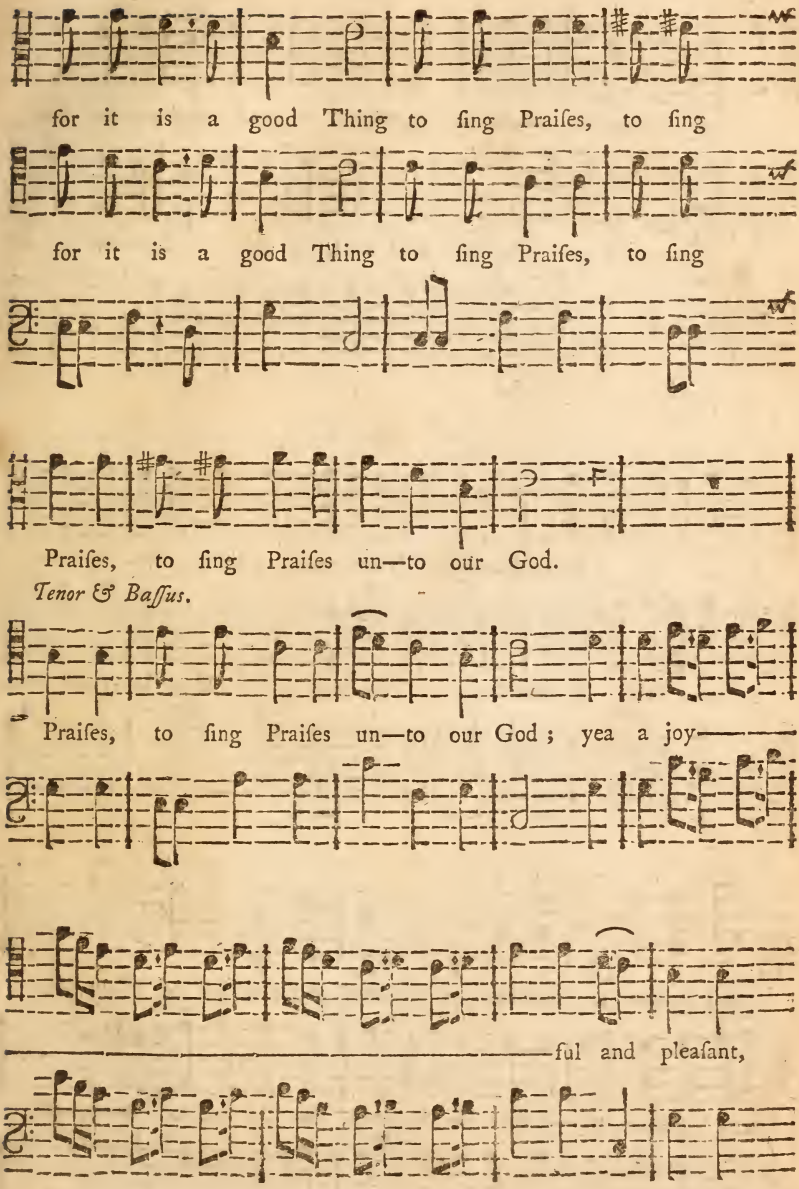
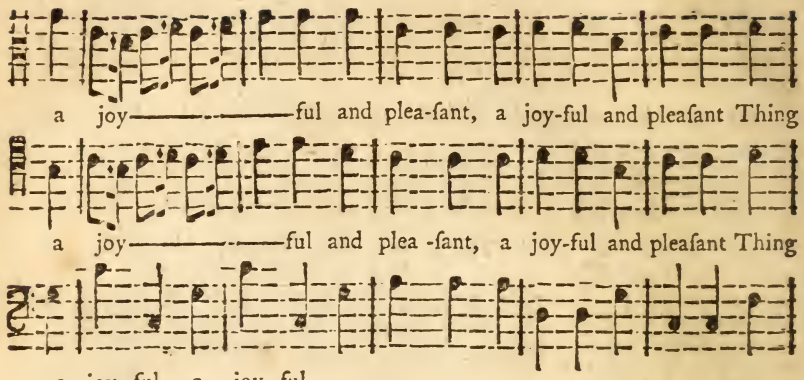
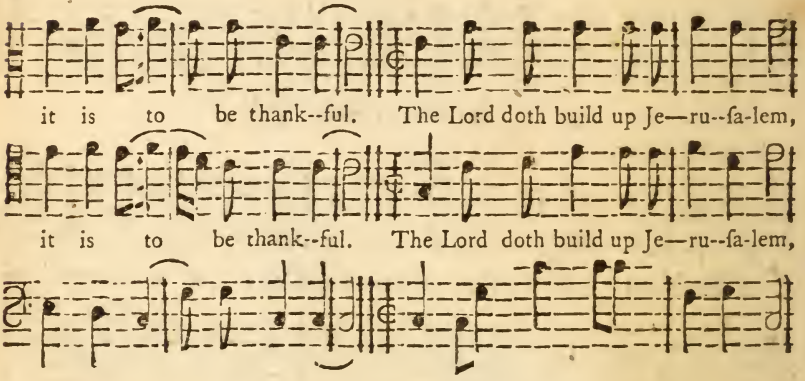
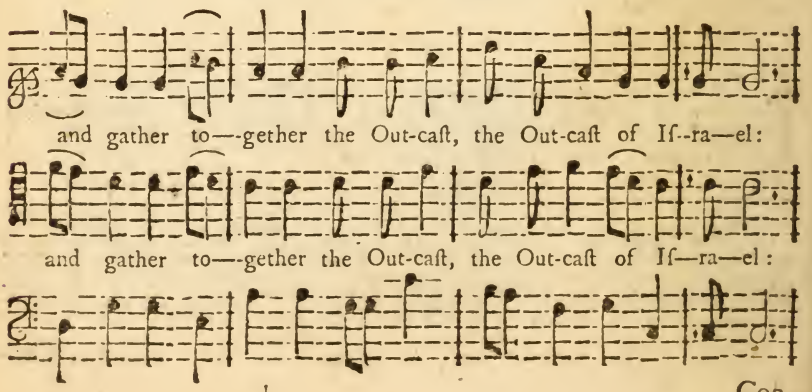

for it is a good Thing to ſing Praiſes, to ſing
for it is a good Thing to ſing Praiſes, to ſing
Praiſes, to ſing Praiſes un—to our God.
Tenor & Baſſus.
Praiſes, to ſing Praiſes un—to our God; yea a joy—
—ful and pleaſant,

Continued.







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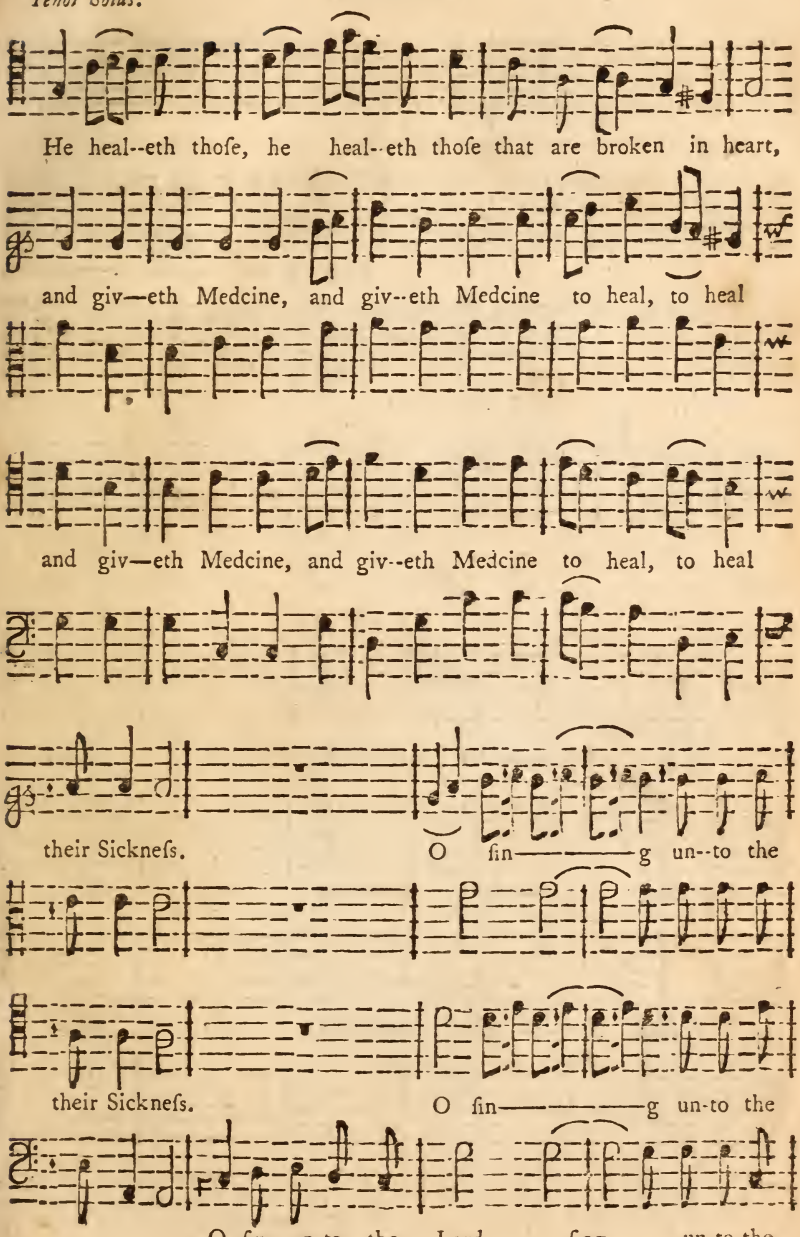
Tenor Solus.



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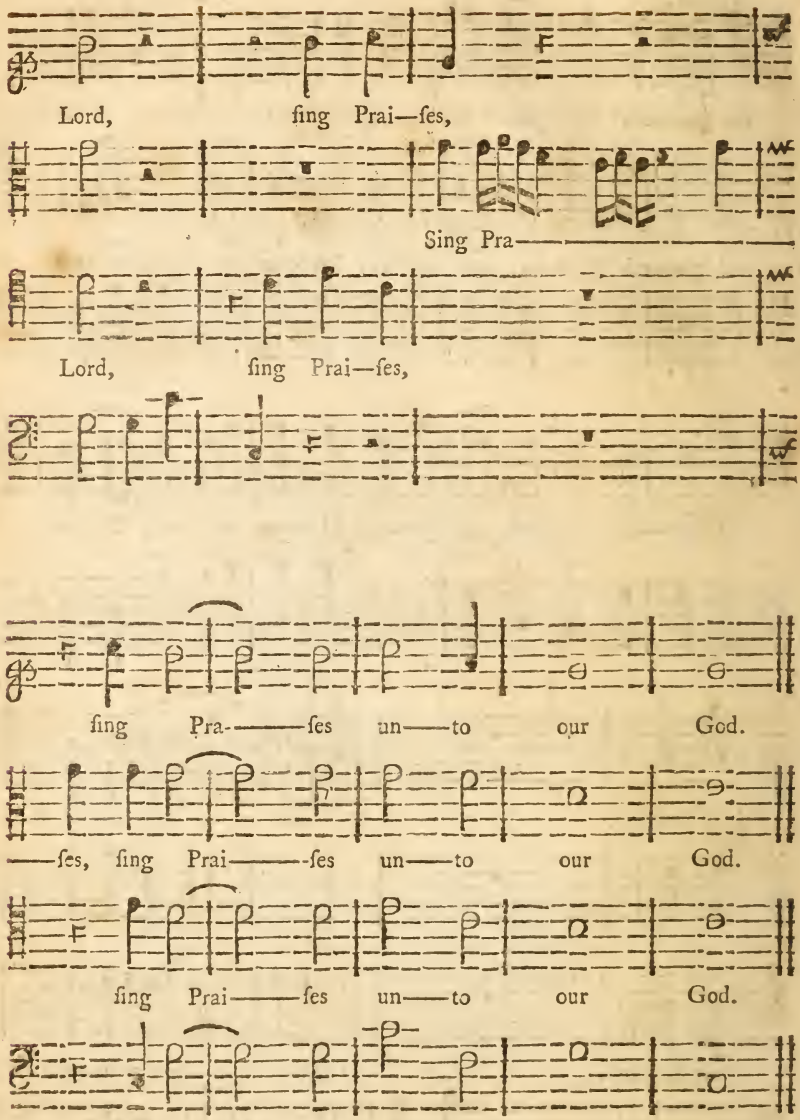

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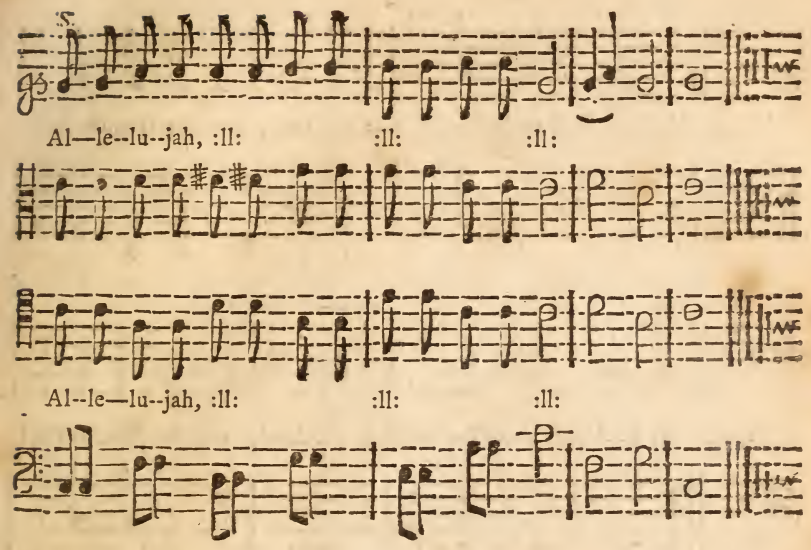
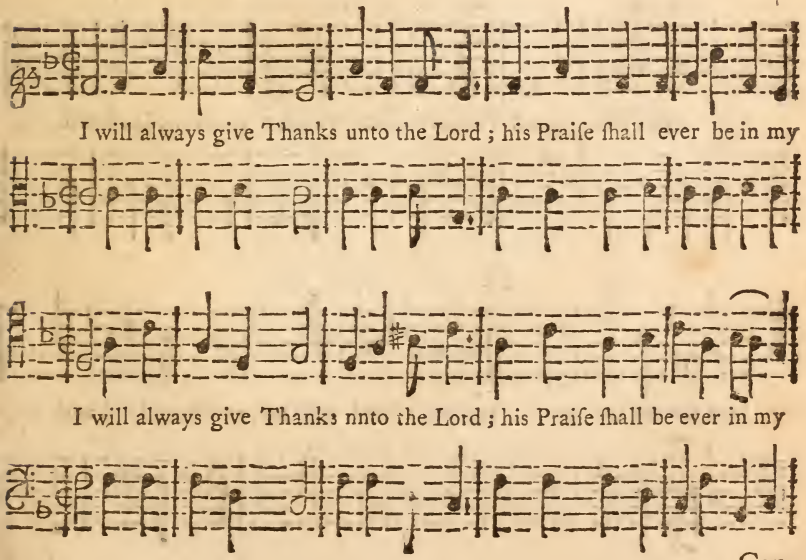


ANTHEM XVIII. Taken out of the 34th Pſalm.



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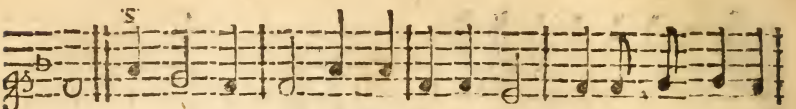
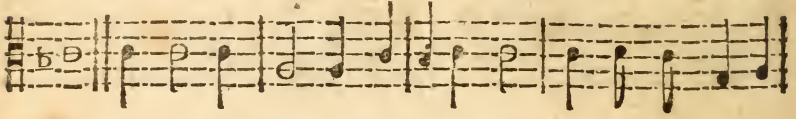
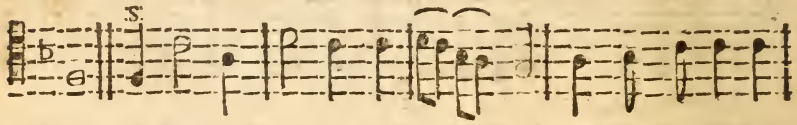
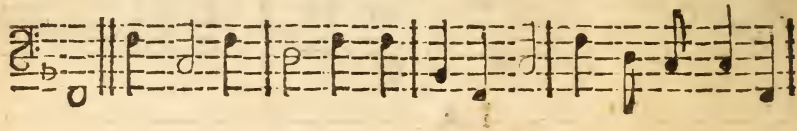


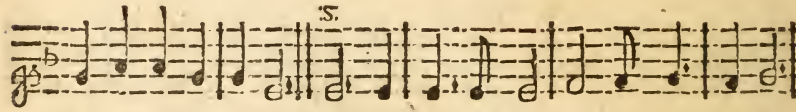
Mouth. My Soul ſhall make her Boaſt in the Lord, and the Humble ſhall



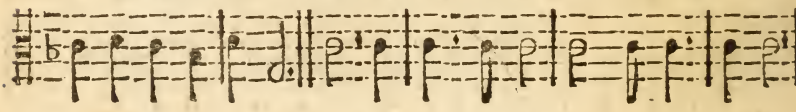


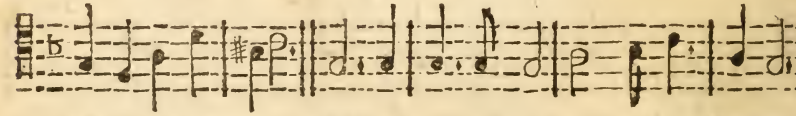
Mouth. My Soul ſhall make her Boaſt in the Lord, and the Humble ſhall



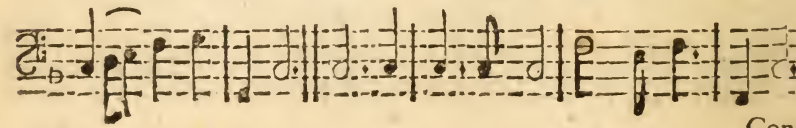


hear thereof and be glad. Praiſe the Lord, with me, praiſe the Lord with me,





here thereof and be glad. Praiſe the Lord, with me, praiſe the Lord with me,



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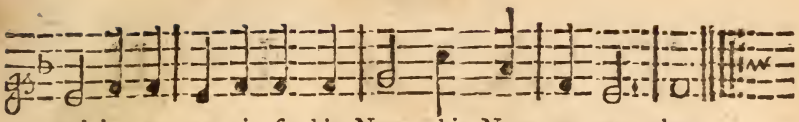

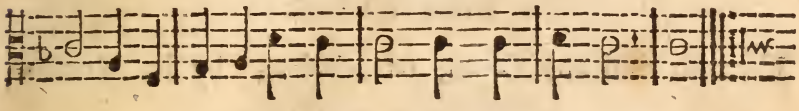

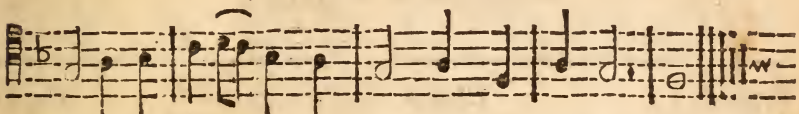

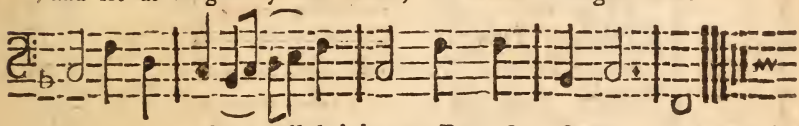

Sing Allelujahs *as Page* 81, 82.

GLORIA PATRI's, *&c.*

Common Meaſure of 8 and 6.

To Father, Son, and Holy Ghoſt,
All Glory be therefore:
As in Beginning, was, is now,
And ſhall be evermore.

Meaſure of 8 and 8.

To Father, Son, and Holy Ghoſt,
All Praiſe and Glory be therefore:
As in Beginning, was, is now,
And ſo ſhall be for evermore.

As Pſalm 25, *&c.*

To Father, and the Son,
And Holy Ghoſt therefore:
And Spirit be praiſe as firſt begun,
Henceforth for evermore.

As Pſalm 104, *&c.*

To Father, Son, Spirit, all Praiſe be addreſt,
By Angels, and Saints of ev'ry Degree:
To God in three Perſons, one God ever bleſt,
As it has been, now is, and ever ſhall be.

TABLE

SHEWING,

How to find any *Chant*, or *Anthem*, by its Number, Beginning, and Page.

Numb.	Chants Beginnings	Page
	Te Deum	3
	Jubilate Deo	11
	Magnificat	18
	Nunc Dimittis	22
	ANTHEMS.	
1	Behold the Lord	24
2	O God my Heart	26
3	O Clap your Hands	29
4	O Praiſe the Lord	34
5	Thou O God art	36
6	Lift up your Heads	40
7	Praiſe the Lord	45
8	O give Thanks	47
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10	Hear my Prayer	55
11	Ariſe O Lord	58
12	They that put	63
13	Sing we merrily	66
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15	Sing, Sing, Sing,	78
16	Bring to the Lord	82
17	O Praiſe the Lord	84
18	I will always	89

THE

Compleat Psalmodist.

BOOK III.

THE

WHOLE BOOK

OF

PSALMS.

CONTAINING

Near two Hundred different Tunes.

COLLECTED

From the best Authors now extant; with above fifty New Tunes, never before in Print: It being proper for Parish Clerks, and useful to Country Congregations.

Composed in Four Parts, according to the most Authentick Rules, for either Voice or Organ. Never before published.

By JOHN ARNOLD, of *Great-Warley* (near *Brentwood*) in the County of *Essex*.

Angels, and we, assisted by this Art,
May sing together, tho' we dwell apart.

LONDON:

Printed by A. PEARSON, over-against *Wright*'s Coffee-House in *Aldersgate-Street*, for the Author, and sold by him, and by S. BEAUMONT, in *Little-Britain*. M.DCC.XL.

A TABLE *of the* WHOLE BOOK *of* PSALMS, *directing to the* PAGE *where each may be found.*

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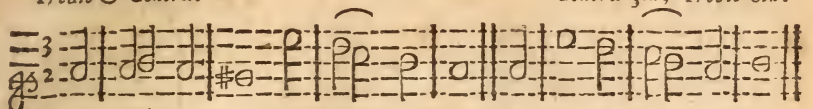
23	25	72	80	123	147
23, 2d Met.	26	73	81	124	148
24	27	74	82	125	150
24, v. 7, 8.	28	75	83	125, 2dMet.	152
25	29	76	84	126	153
26	30	77	85	127	156
27	31	78	86	128	158
28	32	79	87	129	159
29	33	80	88	130	160
30	34	81	89	131	161
31	35	82	91	132	162
32	36	83	92	133	163
33	37	84	93	134	164
34	38	85	94	135	165
35	39	86	95	136	166
36	40	87	96	136, 2dMet.	171
37	41	88	97	137	173
38	42	89	98	138	174
39	43	90	99	139	175
40	44	91	100	140	176
41	45	92	101	141	177
42	46	93	102	142	178
43	47	94	103	143	179
44	48	95	104	144	180
45	49	96	105	145	181
46	50	97	106	146	182
47	51	98	107	147	183
48	52	99	109	148	184
49	53	100	110	149	186
50	54	101	111	150	187
50 2d. Met.	56	102	112		

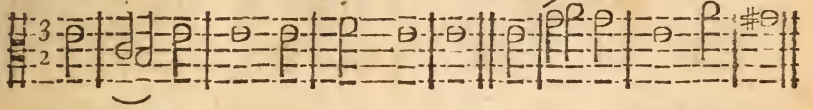
PSALM-TUNES *for the* Old *and* New Verſion.

PSALM I. *Crowle Tune.*

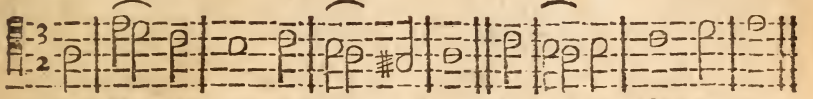
Treble & Contra. *Contra 5th, Treble 8th.*



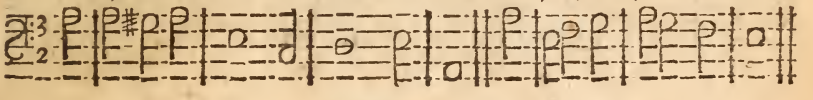
The Man is bleſt that hath not lent, to wick-ed Men his Ear:

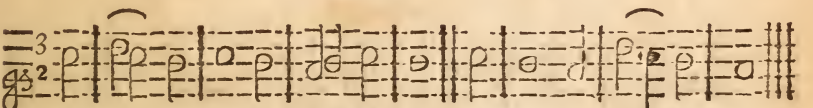


Tenor & Baſſus. *Baſſus Uniſon.*

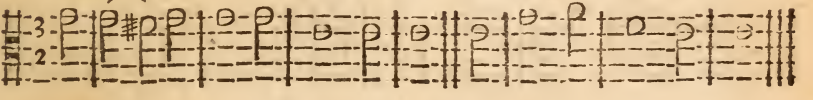


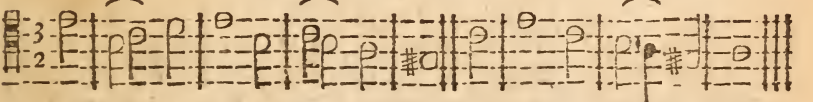
The Man is bleſt that hath not lent, to wick-ed Men his Ear:



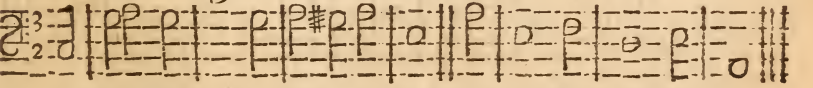


Nor led his Life as Sin--ners do, nor ſat in Scorn-er's Chair.





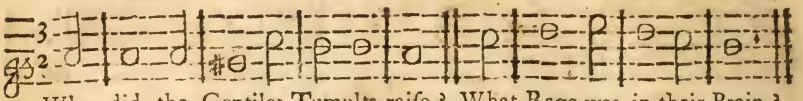
Nor led his Life as Sin--ners do, nor ſat in Scorner's Chair.



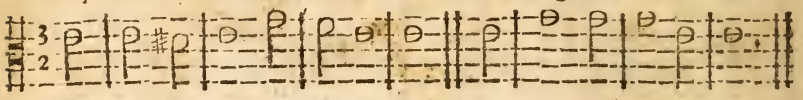
2 But in the Law of God the Lord, doth ſet his whole Delight,
And in the ſame doth exerciſe himſelf both Day and Night.
3 He ſhall be like a Tree that is, planted the Rivers nigh,
Which in due Seaſon bringeth forth, its fruit abundantly.
4 Whoſe Leaf ſhall never fade nor fall, but flouriſhing ſhall ſtand;
Ev'n ſo all Things ſhall proſper well, that this Man takes in hand.

PSALM II. *Cambridge Tune,*

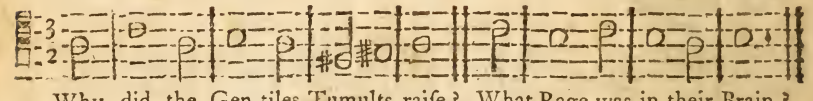
Treble & Contra. *Contra 5th, Treble 8th.*



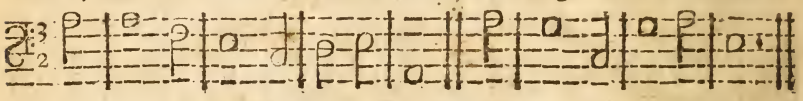
Why did the Gentiles Tumults raiſe? What Rage was in their Brain?

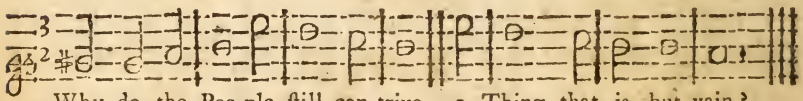


Tenor & Baſſus. *Baſſus Uniſon.*

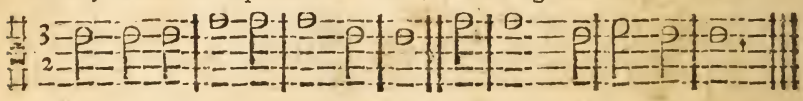


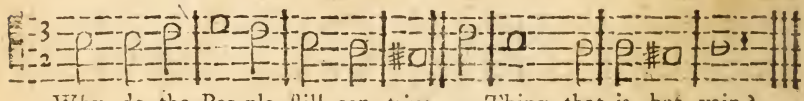
Why did the Gen-tiles Tumults raiſe? What Rage was in their Brain?



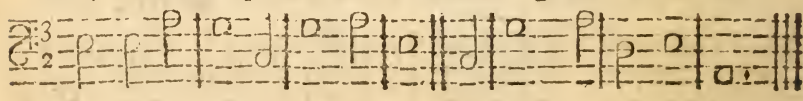


Why do the Peo-ple ſtill con-trive, a Thing that is but vain?





Why do the Peo-ple ſtill con--trive, a Thing that is but vain?

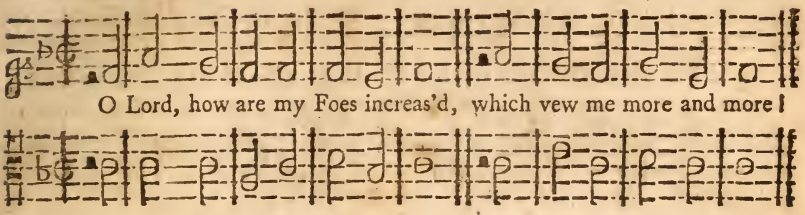


2 The King and Rulers of the Earth, conſpire and are all bent:
Againſt the Lord and Chriſt his Son, whom he among us ſent.
3 Shall we be bound to them? ſay they, let all their Bonds be broke:
And of their Doctrine and their Law, let us reject the Yoke.
4 But he that in the Heav'n doth dwell, their Doings will deride:
And make them all as Mocking-ſtocks, thro'out the World ſo wide.

PSALM III.

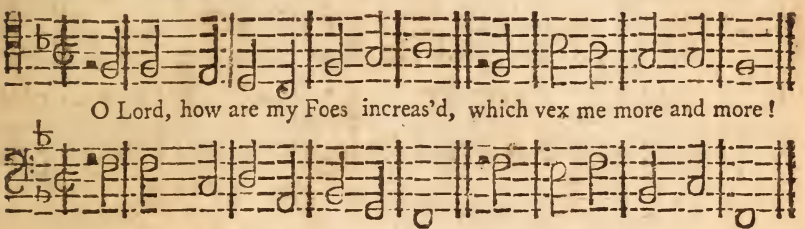
PSALM III.

Treble & Contra. *Contra 5th, Treble 8th.*

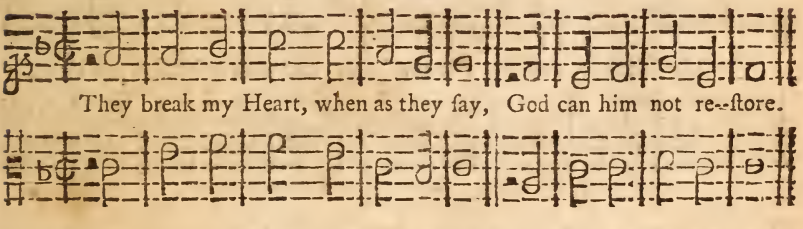


O Lord, how are my Foes increas'd, which vew me more and more!

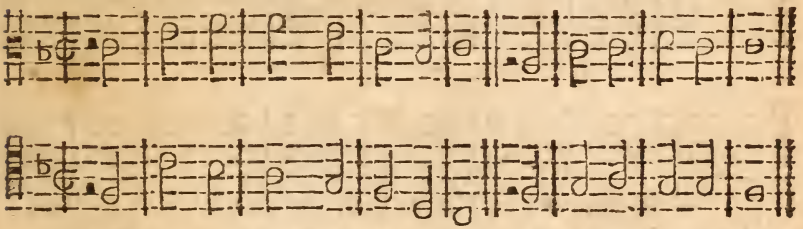
Tenor & Baſſus. *Baſſus Uniſon.*



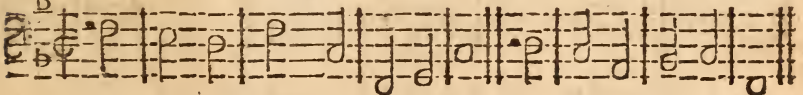
O Lord, how are my Foes increas'd, which vex me more and more!



They break my Heart, when as they ſay, God can him not re--ſtore.

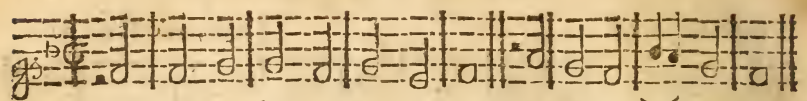


They break my Heart, when as they ſay, God can him not re--ſtore.

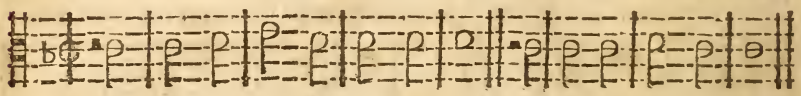


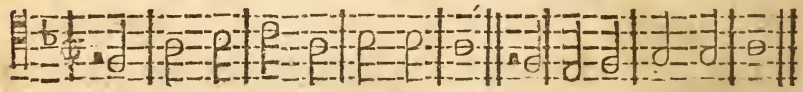
3 Then with my Voice unto the Lord, I did both call and cry:
And he out of his holy Hill did hear me ſpeedily.

Con-

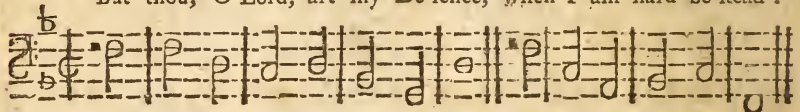


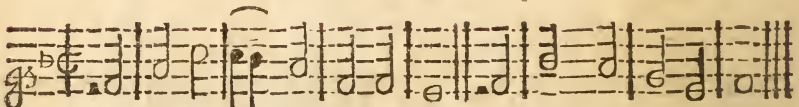
But thou, O Lord, art my De-fence, when I am hard be-ſtead:



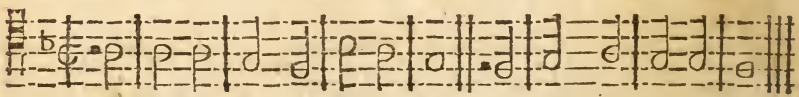


But thou, O Lord, art my De-fence, when I am hard be-ſtead:

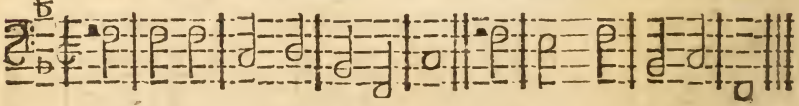




My Worſhip, and my Honour both, and thou hold'ſt up my Head.



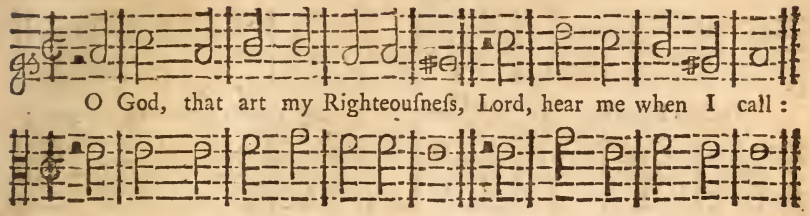
My Worſhip, and my Honour both, and thou hold'ſt up my Head.



4 I laid me down, and quietly, I ſlept, and roſe again:
For why? I knew aſſuredly, the Lord did me ſuſtain.

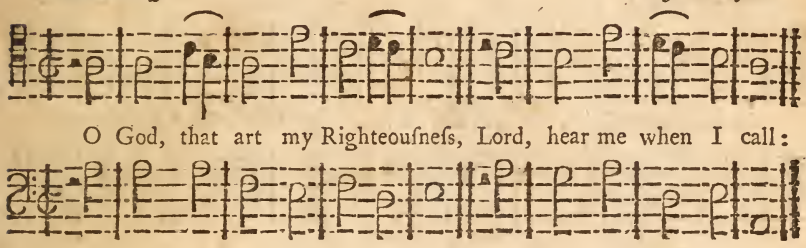
PSALM IV. *Ingerſtone Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

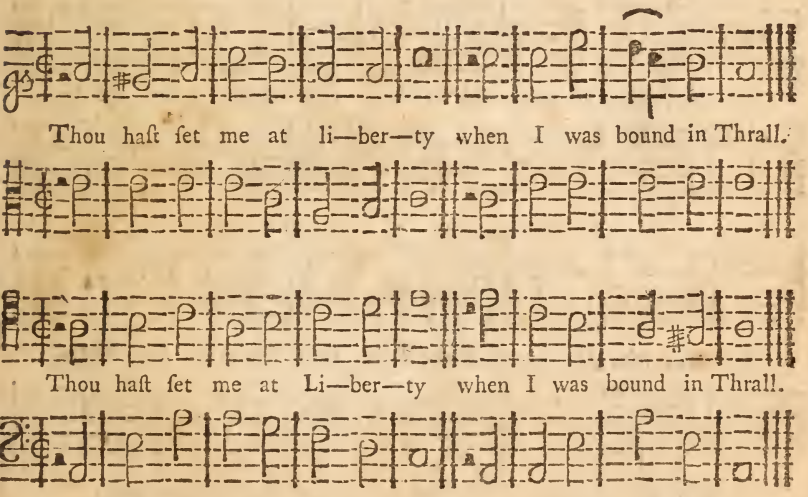


O God, that art my Righteouſneſs, Lord, hear me when I call:

Tenor & Baſſus. *Baſſus Uniſon.*



O God, that art my Righteouſneſs, Lord, hear me when I call:



Thou haſt ſet me at li—ber—ty when I was bound in Thrall.

Thou haſt ſet me at Li—ber—ty when I was bound in Thrall.

2 Have Mercy, Lord, therefore on me, and grant me my Requeſt:
For unto thee inceſſantly to cry I will not reſt.

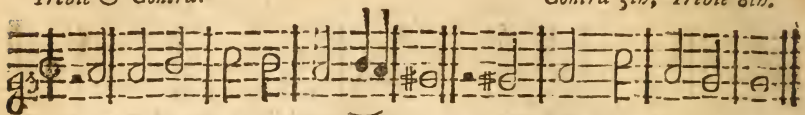
3 O mortal Men, how long will ye my Glory thus deſpiſe?
Why wander ye in Vanity, and follow after Lies?

4 Know ye that good and godly Men, the Lord doth take and chuſe:
And when to him I make Complaint, he doth me not refuſe.

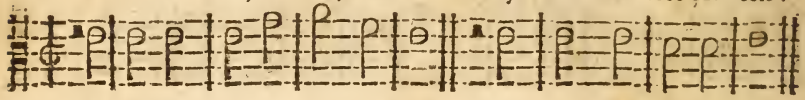
PSALM V.

PSALM V.

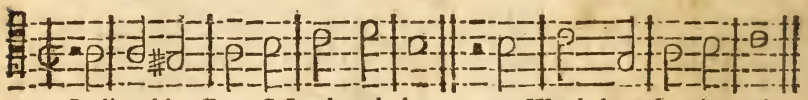
Treble & Contra. *Contra 5th, Treble 8th.*



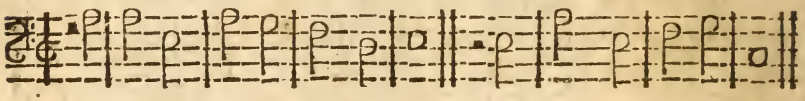
Incline thine Ears, O Lord, and let my Words have free Ac--ceſs :

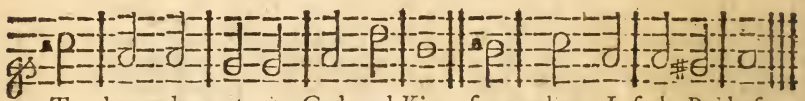


Tenor & Baſſus. *Baſſus Uniſon.*

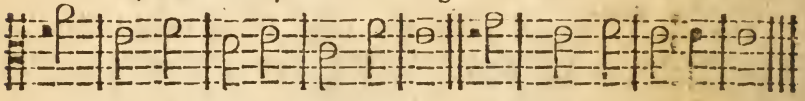


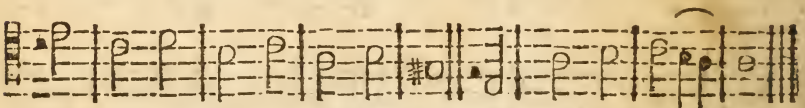
Incline thine Ears, O Lord, and let my Words have free Ac--ceſs :



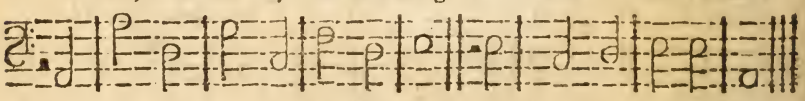


To thee, who art my God and King from whom I ſeek Re-dreſs.





To thee, who art my God and King, from whom I ſeek Redreſs.

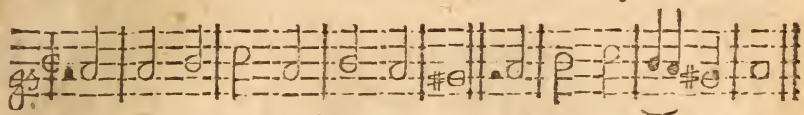


2 Hear me betime, Lord, tarry not, for I will have reſpect :
My Supplications in the Morn, to thee for to direct.
3 And I will patiently ſtill truſt, in thee my God alone :
Thou art not pleas'd with Wickedneſs, and Ill with thee dwells none.
4 Such as be fooliſh ſhall not ſtand in Sight of thee, O Lord :
Vain Workers of Iniquity thou haſt always abhorr'd.

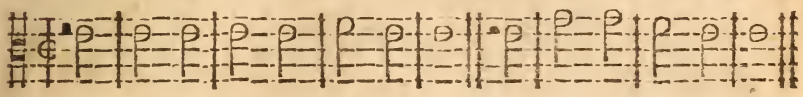
PSALM VI.

PSALM VI.

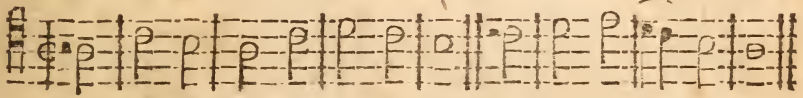
Treble & Contra. *Contra 5th, Treble 8th.*



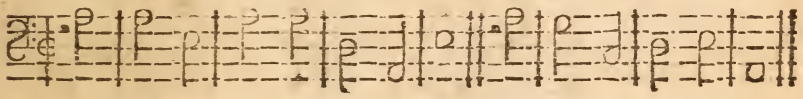
Lord, in thy Wrath reprove me not, tho' I deserve thine Ire:

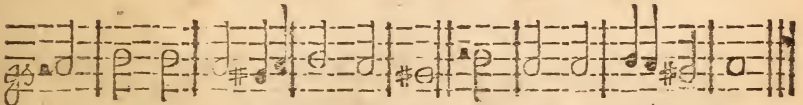


Tenor & Bassus. *Bassus Unison.*

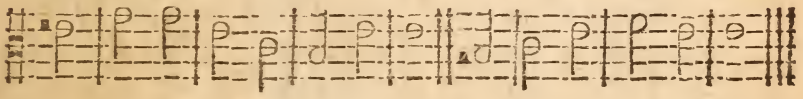


Lord, in thy Wrath reprove me not, tho' I deserve thine Ire:

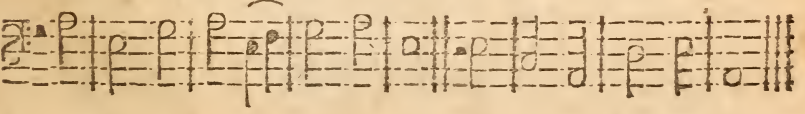




Nor yet cor-rect me in thy Rage, O Lord, I thee de--sire.



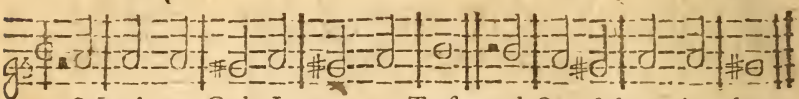
Nor yet cor-rect me in thy Rage, O Lord, I thee de--sire.



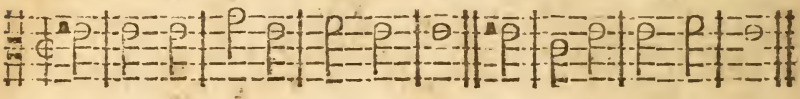
2 For I am weak, therefore, O Lord, of mercy me forbear:
And heal me, Lord, for why? thou know'st my Bones do quake for fear.
3 My Soul is troubled very sore, and vex'd exceedingly:
But, Lord, how long wilt thou delay to cure my Misery?
4 Lord, turn thee to thy wonted Grace, some Pity on me take:
O save me not for my Deserts, but for thy Mercy's Sake.

PSALM VII. *Cranham Tune.*

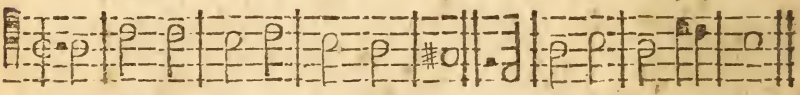
Treble & Contra. *Contra 5th, Treble 8th.*



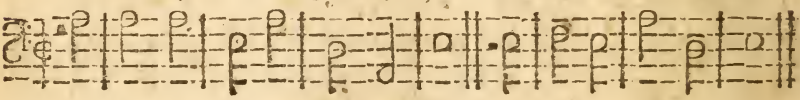
O Lord my God, I put my Truſt, and Con--fi-dence in thee:

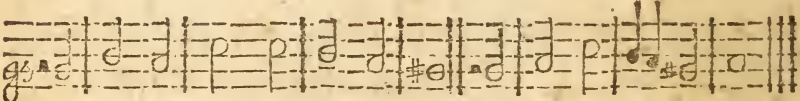


Tenor & Baſſus. *Baſſus Uniſon.*

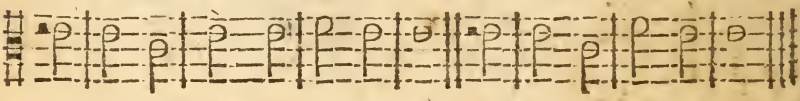


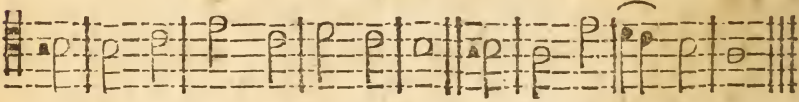
O Lord my God I put my Truſt, and Con-fi--dence in thee:



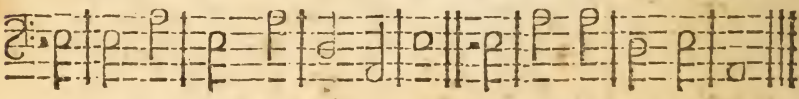


Save me from them that me per—ſue, and ſtill de—li—ver me.





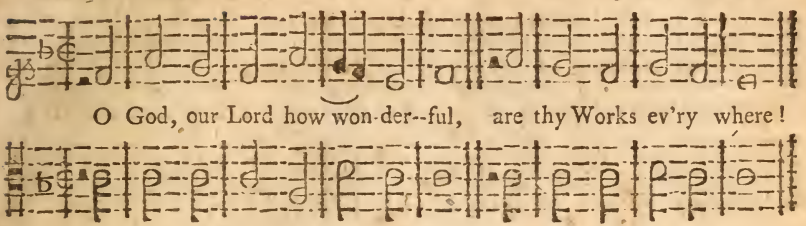
Save me from them that me pur--ſue, and ſtill de—li—ver me.



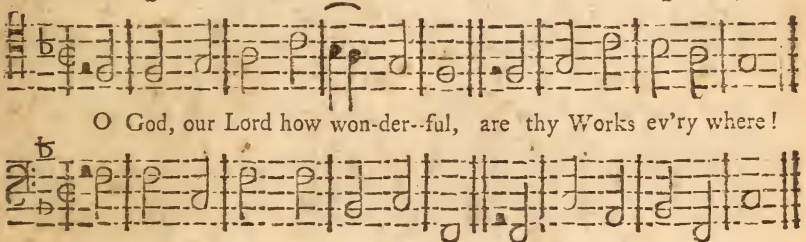
2 Leſt like a Lyon he me tear, and rend in Pieces ſmall:
While there is none to ſuccour me, and rid me out of Thrall.
3 O Lord my God, if I have done the thing that is not right;
Or elſe if I found in Fault, or Guilty in thy Sight;
4 Or to my Friend rewarded ill, or left him in diſtreſs;
Whom me purſu'd moſt cruelly, and hated me Cauſleſs.

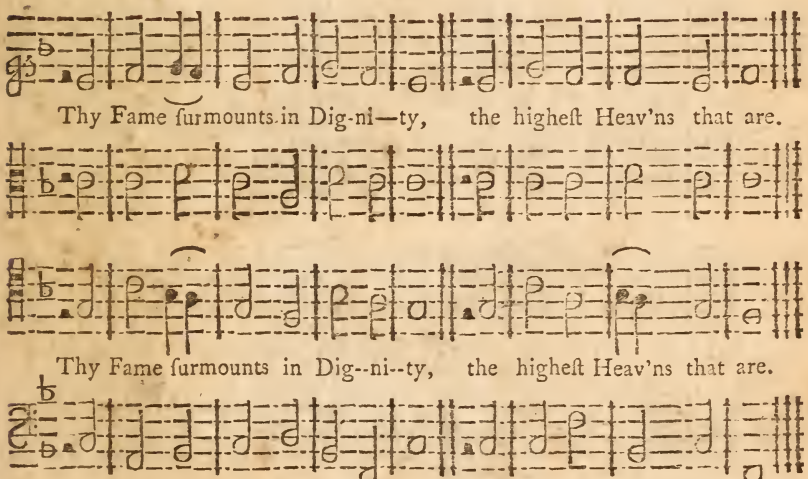
PSALM VIII.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*





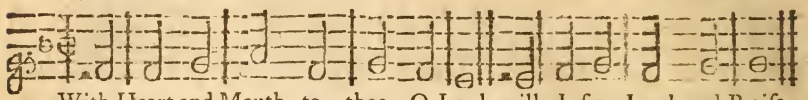
2 Ev'n by the Mouth of ſucking Babes thou wilt confound thy Foes;
For in thoſe Babes thy Might is ſeen, thy Graces they diſcloſe.

3 And when I ſee the Heav'ns above, the Works of thine own Hand;
The Sun, the Moon and all the Stars, in order as they ſtand.

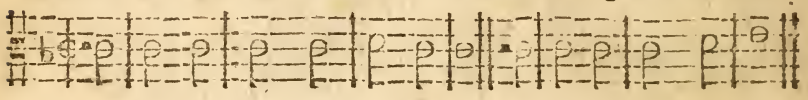
4 Lord! what is Man, that thou of him tak'ſt ſuch abundant Care?
Or what the Son of Man, whom thou to viſit doſt not ſpare?

PSALM IX. *Northampton Tune.*

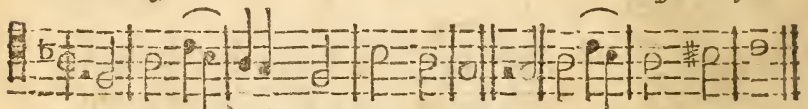
Treble & Contra. *Contra 5th, Treble 8th.*



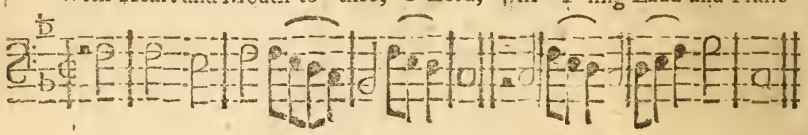
With Heart and Mouth to thee, O Lord, will I ſing Laud and Praiſe:

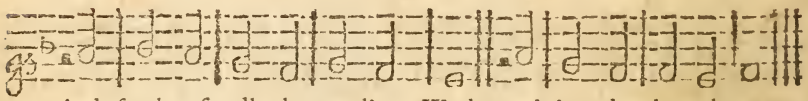


Tenor & Baſſus. *Baſſus Uniſon.*

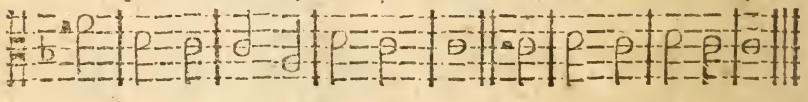


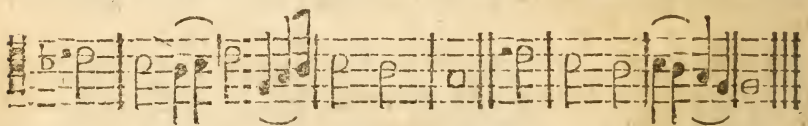
With Heart and Mouth to thee, O Lord, will I ſing Laud and Praiſe:



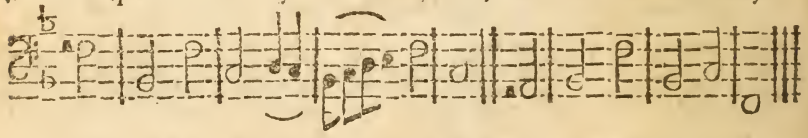


And ſpeak of all thy wond'rous Works, and them de--clare always.





And ſpeak of all thy wond'rous Works, and them de--clare al-ways.



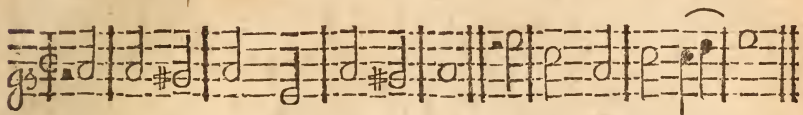
2 I will be glad and much rejoice in thee, O God moſt high:
And make my Songs extol thy Name above the ſtarry Sky.

3 Becauſe my Foes are driven back, and turned unto Flight:
They do fall down, and are deſtroy'd by thy great Pow'r and Might.

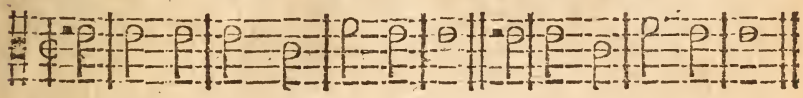
4 Thou haſt revenged all my Wrong, my Grief and all my Grudge:
Thou doſt with Juſtice hear my Cauſe, moſt like a righteous Judge.

PSALM X. *Wallingford Tune.*

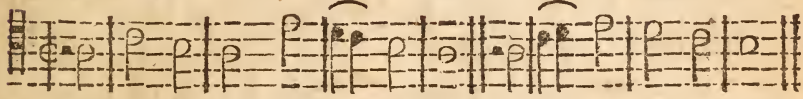
Treble & Contra. *Contra 5th, Treble 8th.*



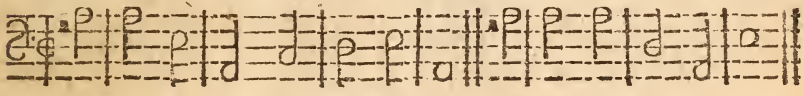
What is the Cauſe that thou, O Lord, ſo far off now doſt ſtand?

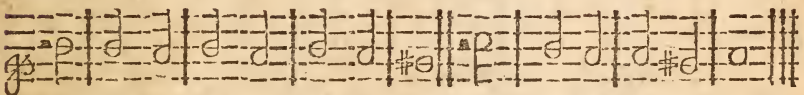


Tenor & Baſſus. *Baſſus Uniſon.*

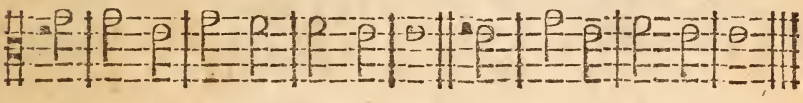


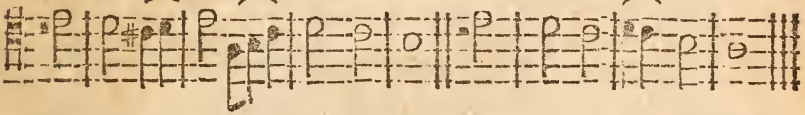
What is the Cauſe that thou, O Lord, ſo far off now doſt ſtand?



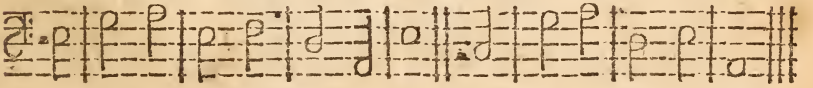


Why hid--eſt thou thy Face in Time when Trouble is at Hand?





Why hid-eſt thou thy Face in Time when Trouble is at Hand?

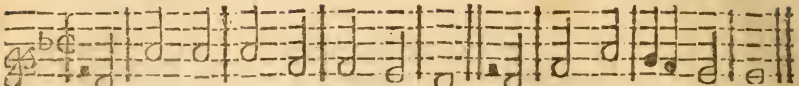


2 The Poor do periſh by the proud, and wicked Men's Deſire:
Let them be taken in the Craft which they themſelves conſpire.
3 For in the Luſt of his own Heart th'Ungodly doth delight:
So doth the Wicked praiſe himſelf, and doth the Lord deſpite.
4 He is ſo proud, that Wright and Wrong he ſetteth all apart:
Nay, nay, there is no God, ſaith he, for thus he thinks in Heart.

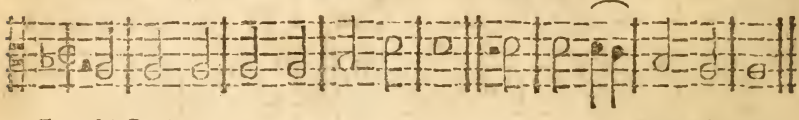
PSALM XI.

PSALM XI. *Bangor Tune.*

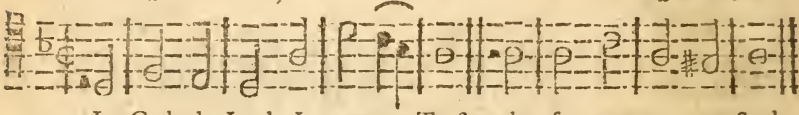
Treble & Contra. *Contra 5th, Treble 8th.*



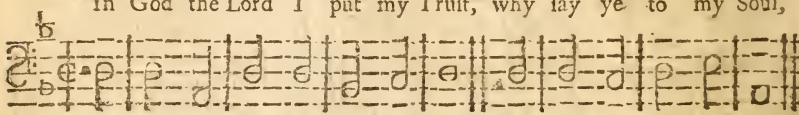
In God the Lord I put my Truſt, why ſay ye to my Soul,

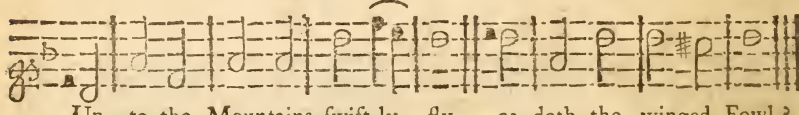


Tenor & Baſſus. *Baſſus Uniſon.*

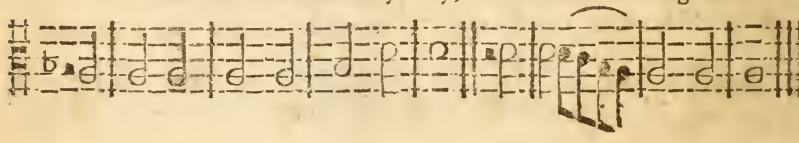


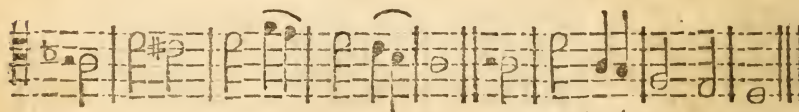
In God the Lord I put my Truſt, why ſay ye to my Soul,



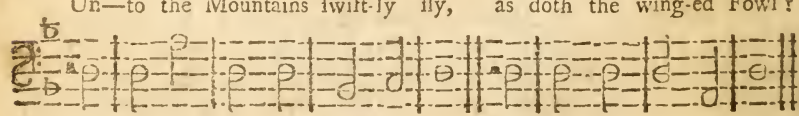


Un—to the Mountains ſwift-ly fly, as doth the winged Fowl?





Un—to the Mountains ſwift-ly fly, as doth the wing-ed Fowl?

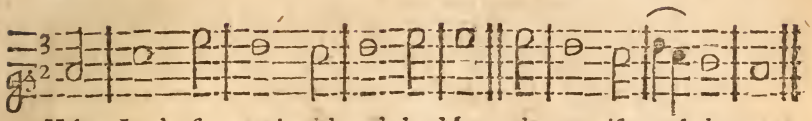


2 Behold, the Wicked bend their Bows, their Arrows they prepare:
To ſhoot in ſecret at thoſe who ſincere and upright are.
3 Of worldly Hope all Stays were ſhrunk, and clearly brought to nought:
Alas, the juſt and upright Man, what Evil hath he wrought?
4 But he that in his Temple is, moſt holy and moſt high,
And in the higheſt Heav'ns doth ſit in royal Majeſty.

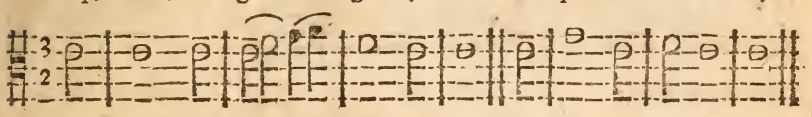
PSALM XII.

PSALM XII. *Brentwood Tune.*

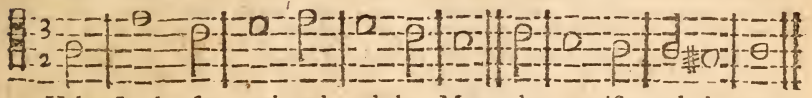
Treble & Contra. *Contra 5th, Treble 8th.*



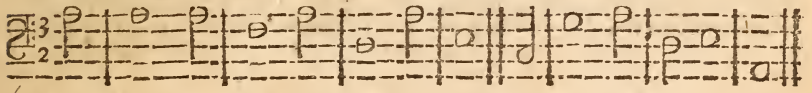
Help, Lord, for good and god- ly Men do pe--riſh and de--cay :

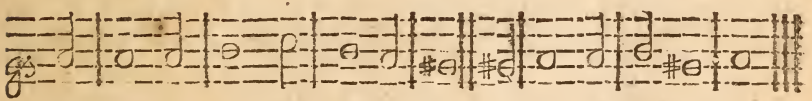


Tenor & Baſſus. *Baſſus Uniſon.*

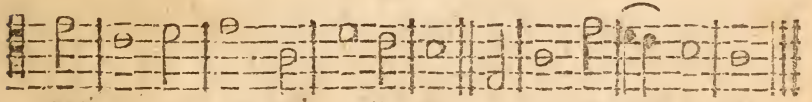


Help, Lord, for good and god--ly Men do pe--riſh and de--cay :

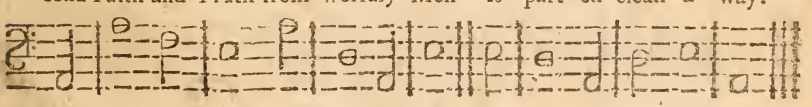




And Faith and Truth from worldly Men is part--ed clean a—way.



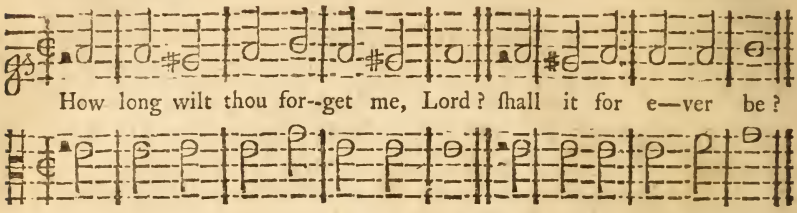
And Faith and Truth from worldly Men is part--ed clean a—way.



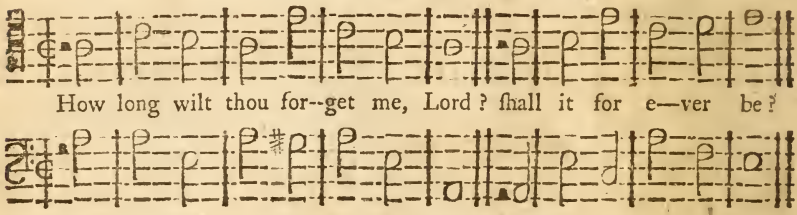
2 Whoſo doth with his Neighbour talk, 'tis all but Vanity :
For ev'ry Man bethinketh how to ſpeak deceitfully.
3 But flatt'ring and deceitful Lips, and Tongues that be ſo ſtout
To ſpeak proud Words, and make great Brags, the Lord ſoon cuts them out.
4 For they ſay ſtill we will prevail, our Lips ſhall us extol :
Our Tongues are ours, we ought to ſpeak, what Lord ſhall us controul ?

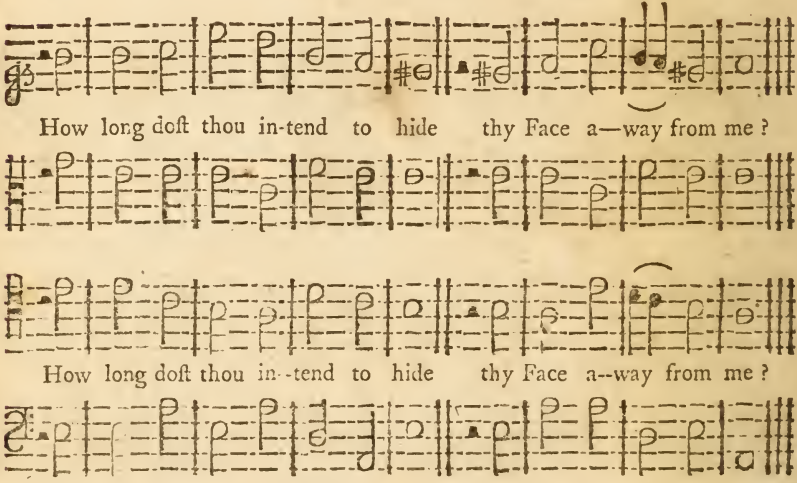
PSALM XIII. *Laindon Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



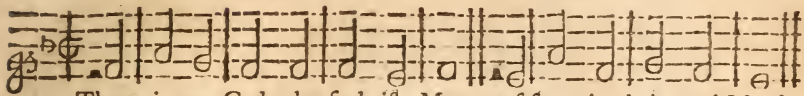


2 In Heart and Mind how long ſhall I with Care tormented be?
And how long ſhall my deadly Foe thus triumph over me?
3 Behold me now, O Lord, my God, and hear me ſore oppreſt:
Lighten mine Eyes, leſt I do ſleep, as one by Death poſſeſt.
4 Leſt that my Enemy do ſay, behold, I do prevail:
Leſt they alſo that hate my Soul, rejoice to ſee me fail.

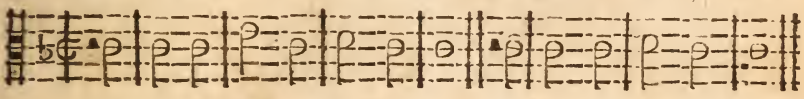
PSALM XIV.

PSALM XIV. *Alvethly Tune.*

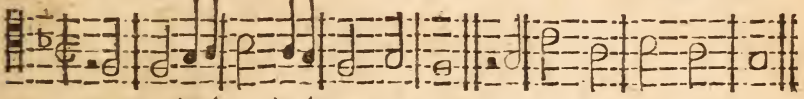
Treble & Contra. *Contra 5th, Treble 8th.*



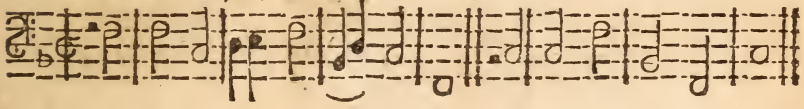
There is no God, do fool--iſh Men af-firm in their mad Mood:

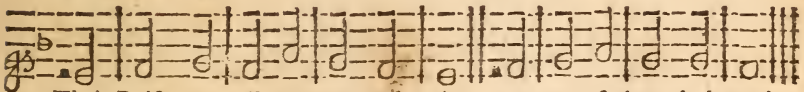


Tenor & Baſſus. *Baſſus Uniſon.*

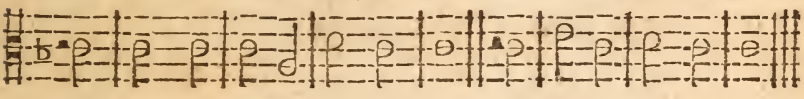


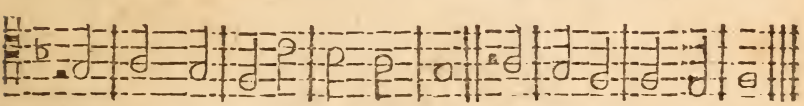
There is no God, do fool--iſh Men af-firm in their mad Mood:



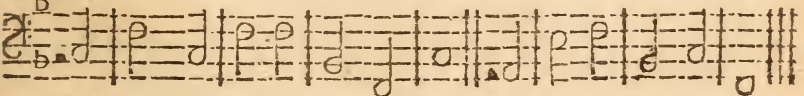


Their Drifts are all cor-rupt and vain, not one of them doth good.





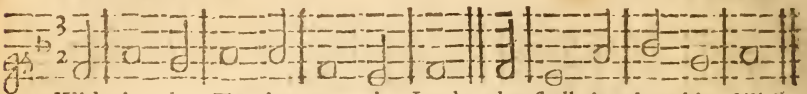
Their Drifts are all cor-rupt and vain, not one of them doth good.



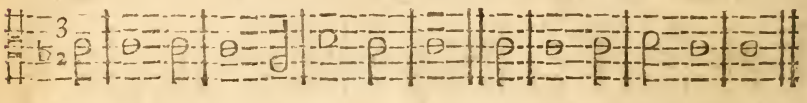
2 The Lord beheld from Heav'n moſt high, the whole Race of Mankind:
And ſaw not one that ſought indeed the living God to find.
3 They went all wide, and were corrupt, and truly there was none
That in the World did any Good, no not ſo much as one.
4 Is all their Judgment ſo far loſt, that all work Miſchief ſtill?
Eating my People ev'n as Bread, not one to ſeek God's Will?

PSALM XV. St. *Phillip's Tune.*

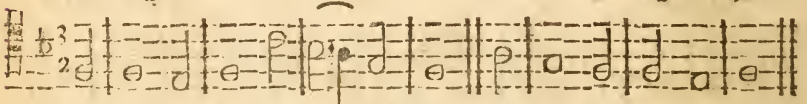
Treble & Contra. *Contra 5th, Treble 8th.*



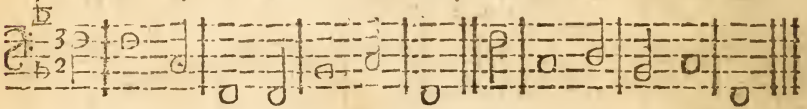
With--in thy Ta—ber--na—cle, Lord, who ſhall in—ha—bit ſtill?

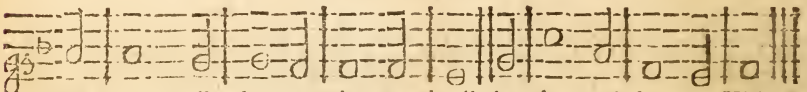


Tenor & Baſſus. *Baſſus Uniſon.*



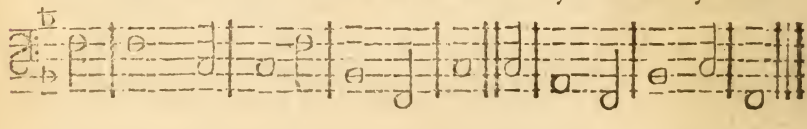
With- in thy Ta—ber—na--cle, Lord, who ſhall in—ha—bit ſtill?





Or whom wilt thou re-ceive to dwell in thy moſt ho—ly Hill?

Or whom wilt thou re-ceive to dwell in thy moſt ho—ly Hill?

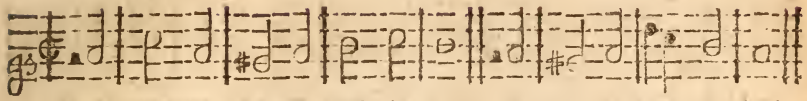


2 The Man whoſe Life is uncorrupt, whoſe Works are juſt and ſtreight:
Whoſe Heart doth think the very Truth, and Tongue ſpeaks no Deceit.
3 That to his Neighbour doth no ill, in Body, Goods, or Name:
Nor willingly doth Slanders raiſe which might impair the ſame.
4 That in his Heart regardeth not malicious wicked Men:
But thoſe that love and fear the Lord, he maketh much of them.

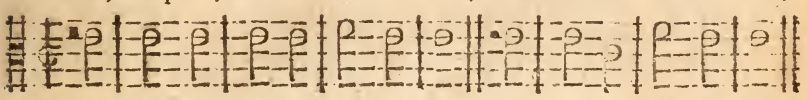
PSALM XVI.

PSALM XVI. *Wennington Tune.*

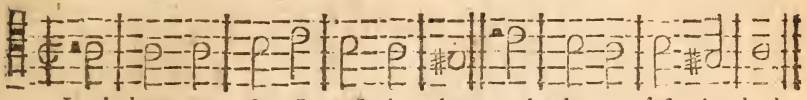
Treble & Contra. *Contra 5th, Treble 8th.*



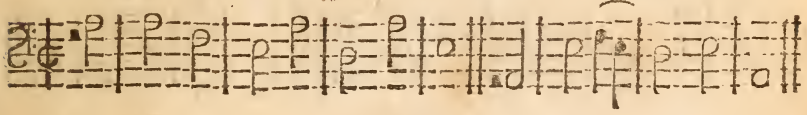
Lord, keep me, for I truſt in thee, and do con--feſs in--deed,

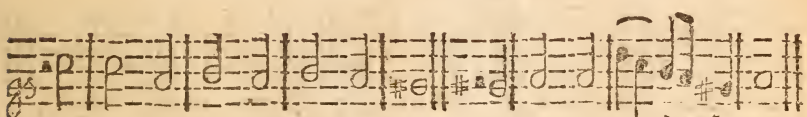


Tenor & Baſſus. *Baſſus Uniſon.*

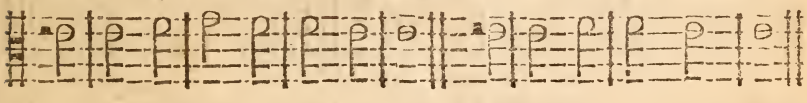


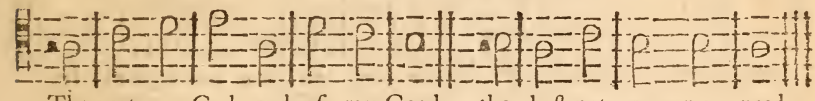
Lord, keep me, for I truſt in thee, and do con-feſs in--deed,



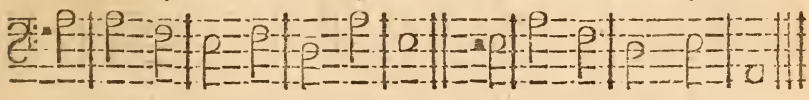


Thou art my God, and of my Goods thou haſt not a——ny need.





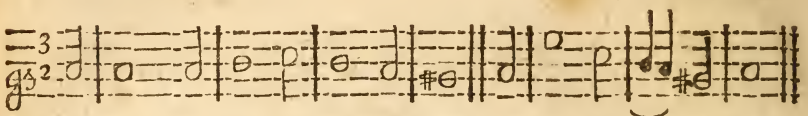
Thou art my God, and of my Goods thou haſt not a----ny need.



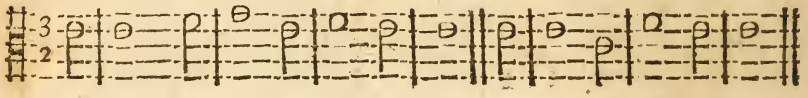
2 Therefore, I give them to the Saints that in the World do dwell:
Namely, unto the faithful Flock in Virtue that excel.
3 Their Sorrows ſhall be multiply'd, who run ſo haſtily,
To offer to the Idol-gods, that are but Vanity.
4 As for their bloody Sacrifice, and Offrings of that Sort,
I will not touch, neither thereof ſhall my Lips make Report.

PSALM XVII. *Raynham Tune.*

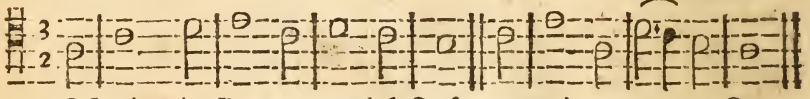
Treble & Contra. *Contra 5th, Treble 8th.*



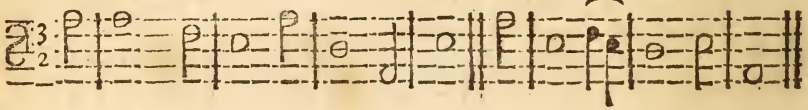
O Lord, give Ear to my juſt Cauſe, at--tend un—to my Cry:

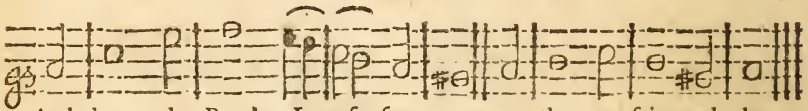


Tenor & Baſſus. *Baſſus Uniſon.*

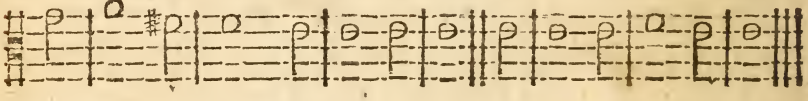


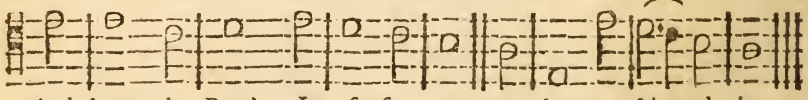
O Lord, give Ear, to my juſt Cauſe, at--tend un—to my Cry:



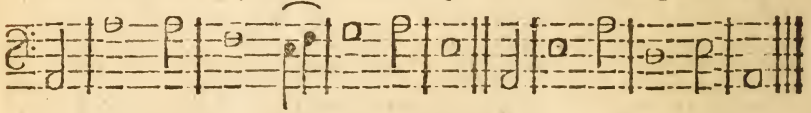


And hear the Pray'r I of—fer up to thee un-feign--ed—ly.





And hear the Pray'r I of—fer up to thee un--feign-ed—ly.

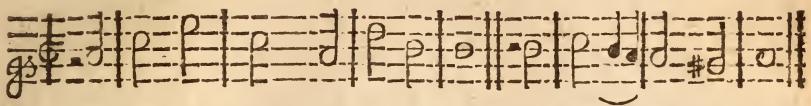


2 And let the Judgment of my Cauſe proceed always from thee:
And let thine Eyes behold and clear Truth and Simplicity.
3 Thou haſt well try'd me in the Night, and yet could'ſt nothing find,
That I have ſpoken with my Tongue, that was not in my Mind.
4 As for the Works of wicked Men, and Paths perverſe and ill,
For Love of thy moſt holy Name, I have refrained ſtill.

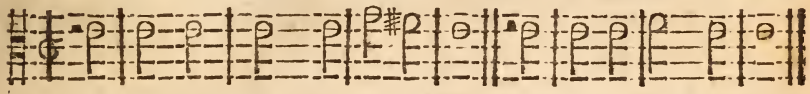
PSALM XVIII.

PSALM XVIII.

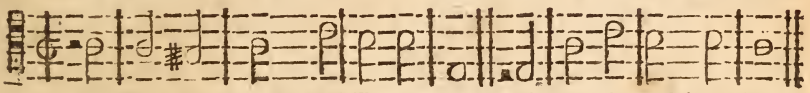
Treble & Contra. *Contra 5th, Treble 8th.*



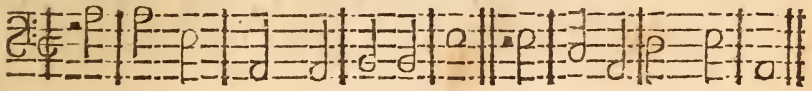
O God, my Strength and For--ti--tude, of Force I muſt love thee :

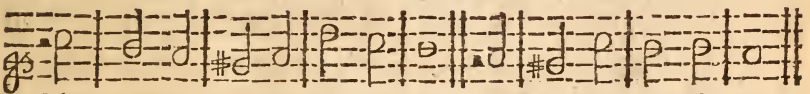


Tenor & Baſſus. *Baſſus Uniſon.*

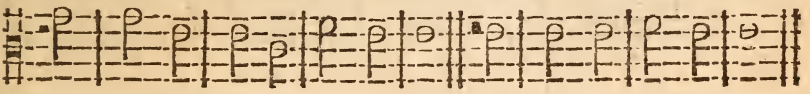


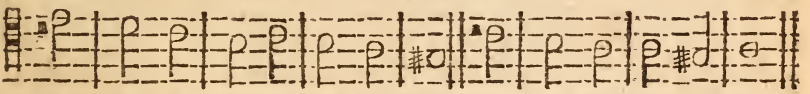
O God, my Strength and For-ti--tude, of Force I muſt love thee :



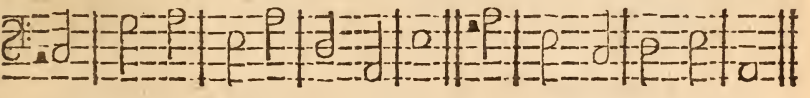


Thou art my Caſ--le and De-fence, in my Ne--ceſ—ſi—-ty.





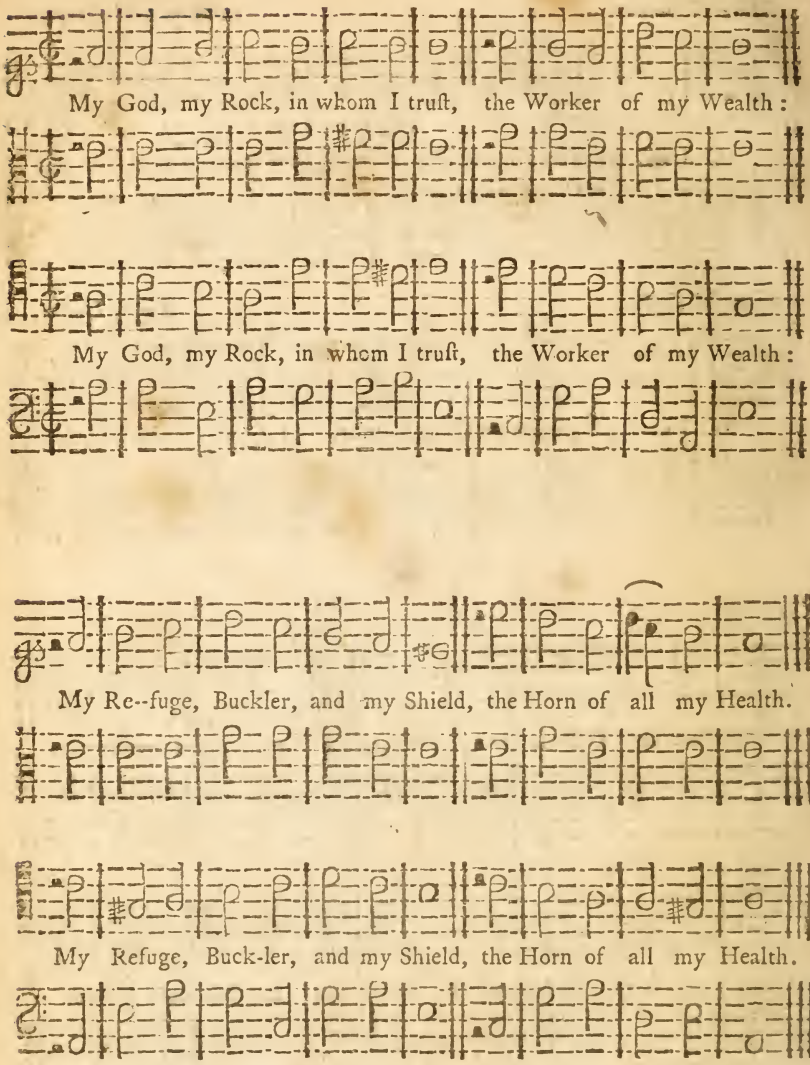
Thou art my Caſ--le and De-fence, in my Ne--ceſ—ſi—-ty.



3 When I ſing Laud unto the Lord, moſt worthy to be ſerv'd :
Then from my Foes I am right ſure, that I ſhall be preſerv'd.

Con-

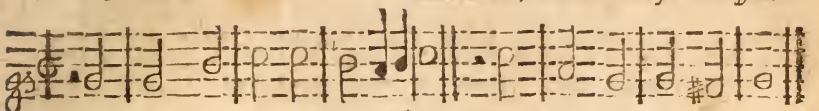
Continued.



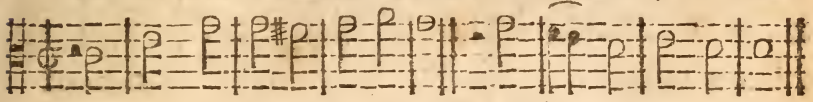
4 The Pangs of Death did compaſs me, and bound me ev'ry where:
The flowing Waves of Wickedneſs did put me in great Fear.

PSALM XIX. St. *James*'s *Tune.*

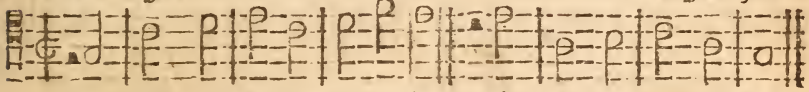
Treble & Contra. *Contra 8th, Treble 12th from Baſſus.*



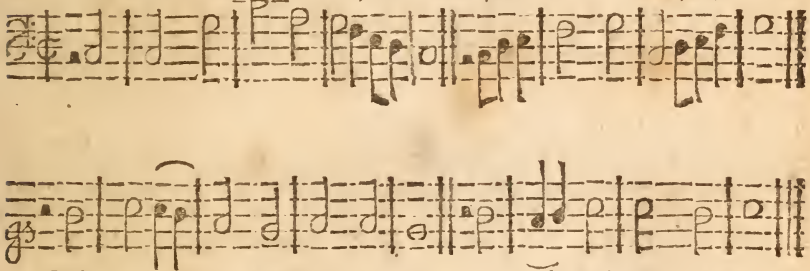
The Heav'ns and Fir-mament on high, do won-drouſ-ly de-clare:



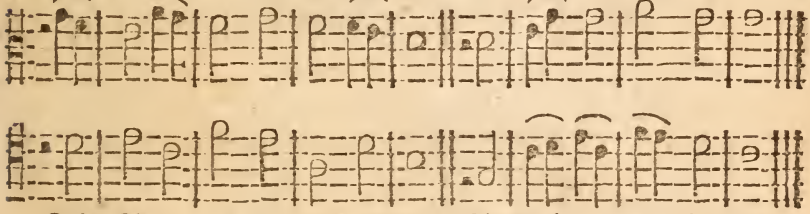
Tenor & Baſſus. *Baſſus 5th.*



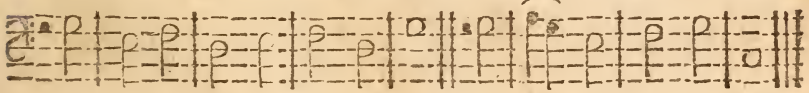
The Heav'ns and Fir-ma-ments on high, do won-drouſ--ly de-clare:



God's Glo-ry and Om--ni—po-tence, his Works and what they are.



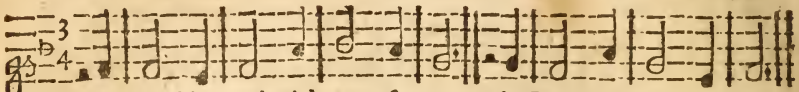
God's Glo-ry and Om--ni—po-tence, his Works and what they are.



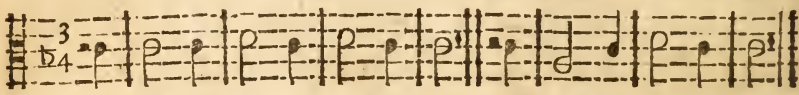
2 The wondrous Works of God appear by ev'ry Day's Succeſs:
The Nights likewiſe, which their Race run, the ſelf ſame Thing expreſs.
3 There is no Language, Tongue or Speech, where their Sound is not heard:
In all the Earth and Coaſts thereof their Knowledge is conferr'd.
4 In them the Lord made for the Sun a Place of great Renown:
Who like a Bridegroom ready trimm'd, comes from his Chamber down.

PSALM XX. *Harwich Tune.*

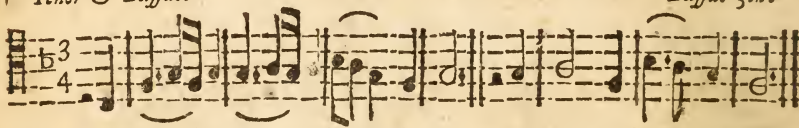
Treble & Contra. *Contra 12th, Treble 15th from Baſſus.*



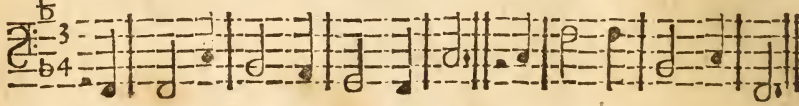
In Trouble and Ad-ver—ſi—ty, the Lord God hear thee ſtill:

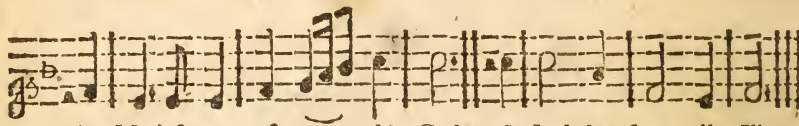


Tenor & Baſſus. *Baſſus 5th.*

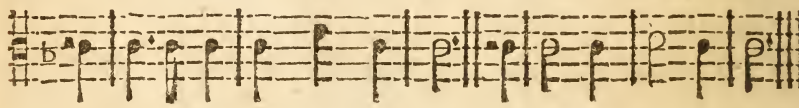


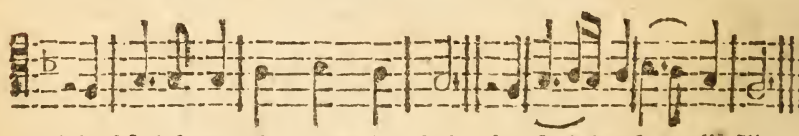
In Trou-ble and Ad--ver--ſi—ty, the Lord God hear thee ſtill:



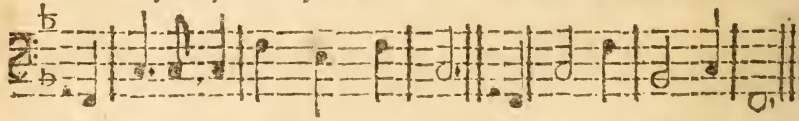


The Ma-jeſ--ty of Ja—cob's God de-fend thee from all Ill.





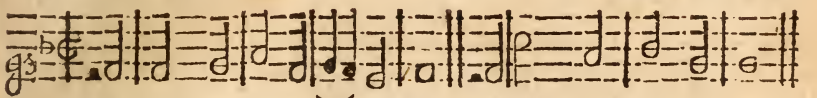
The Ma-jeſ—ty of Ja—cob's God de—fend thee from all Ill.



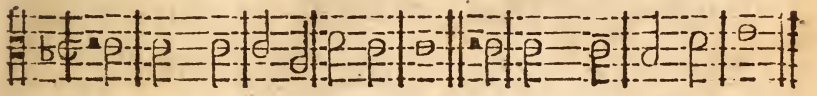
2 And ſend thee from his holy Place, his Help at ev'ry Need:
And ſo in Sion 'ſtabliſh thee, and make thee ſtrong indeed.
3 Remembring well the Sacrifice that now to him is done:
And ſo receive moſt graciouſly their Offerings each one.
4 According to thy Heart's Deſire, the Lord grant unto thee:
And all thy Counſel and thy Mind, full well perform may he.

PSALM XXI. *Dartford Tune.*

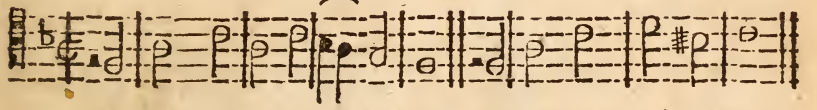
Treble & Contra. *Contra 5th, Treble 8th.*



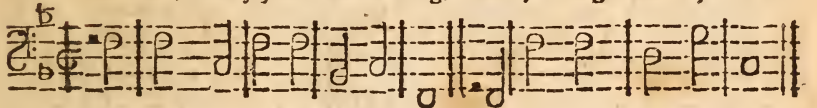
O Lord, how joy-ful is the King, in thy Strength and thy Pow'r!



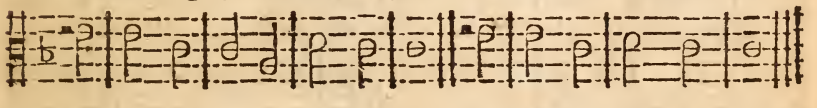
Tenor & Baſſus. *Baſſus Uniſon.*



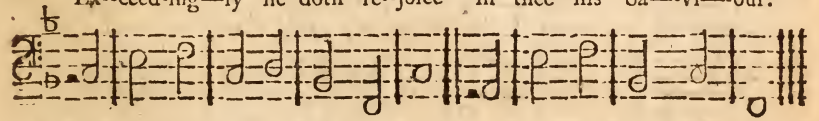
O Lord, how joy-ful is the King, in thy Strength and thy Pow'r!



Ex--ceed--ing--ly he doth re--joice in thee his Sa——vi—our.



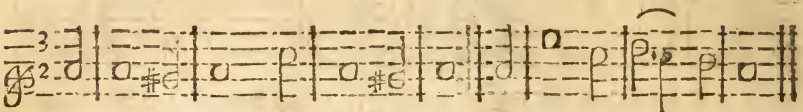
Ex--ceed-ing—ly he doth re--joice in thee his Sa—vi—our.



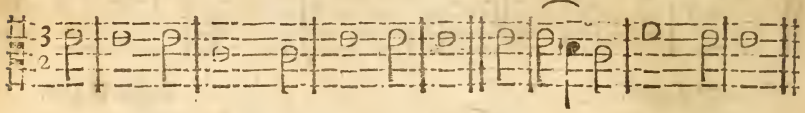
2 For thou haſt given unto him his godly Heart's Deſire:
To him thou nothing haſt deny'd of that he did require.
3 Thou didſt prevent him with thy Gifts, and Bleſſings manifold:
And thou haſt ſet upon his Head a Crown of perfect Gold.
4 And when he asked Life of thee, thereof thou mad'ſt him ſure:
To have long Life, yea, ſuch a Life as ever ſhall endure.

PSALM XXII. *Crayford Tune.*

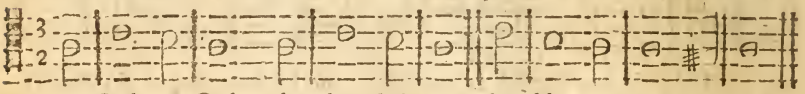
Treble & Contra. *Contra 5th, Treble 8th.*



O God, my God, wherefore doſt thou for--ſake me ut---ter--ly ?

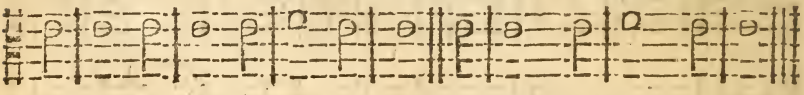


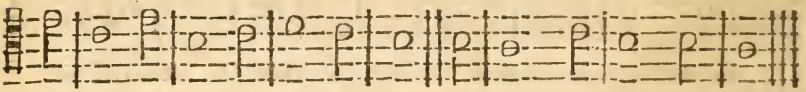
Tenor & Baſſus. *Baſſus Uniſon.*



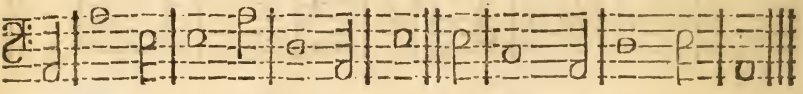
O God, my God, wherefore doſt thou for--ſake me ut---ter—ly ?

And help--eſt not when I do make my great Complaint and Cry.



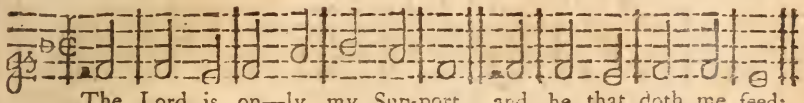


And help-eſt not when I do make my great Complaint and Cry ?

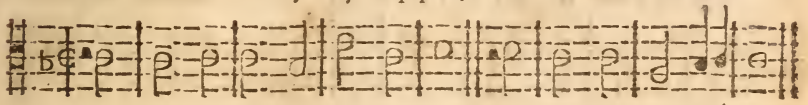


2 To thee, my God, ev'n all Day long, I do both cry and call :
I ceaſe not all the Night, and yet thou heareſt not at all.
3 But thou that in thy holy Place for evermore doſt dwell,
Thou art the Joy, the Comfort, and Glory of Iſrael.
4 And in him whom our Fathers old had all their Hope and Stay :
Who, when they put their Truſt in thee, deliver'ſt them alway.

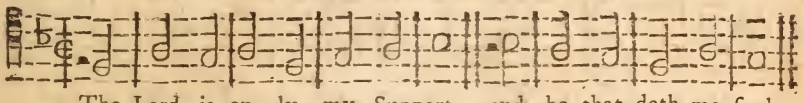
Treble & Contra. *Contra 5th, Treble 8th.*



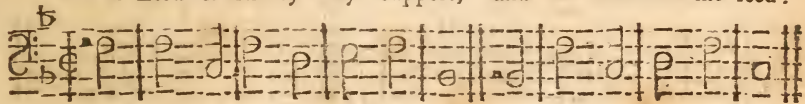
The Lord is on—ly my Sup-port, and he that doth me feed:

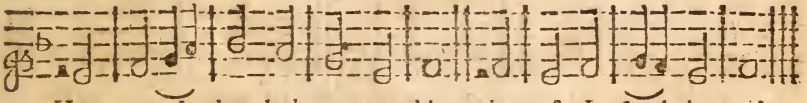


Tenor & Baſſus. *Baſſus Uniſon.*

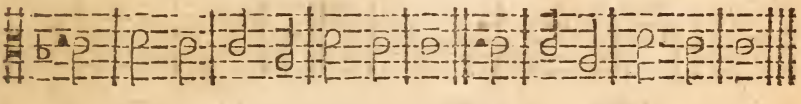


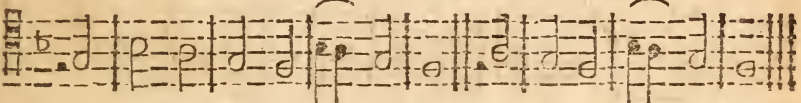
The Lord is on—ly my Support, and he that doth me feed:



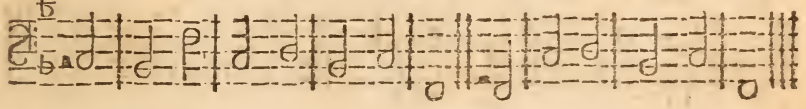


How can I then lack a—ny thing where-of I ſtand in need.





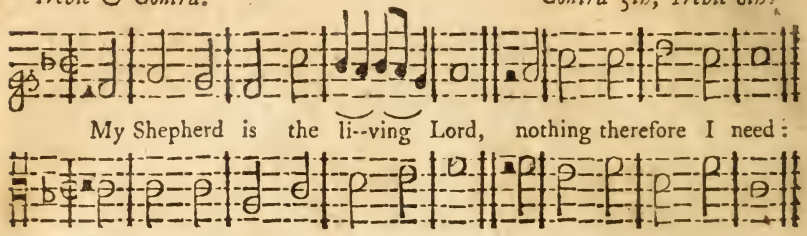
How can I then lack a—ny thing where-of I ſtand in need.



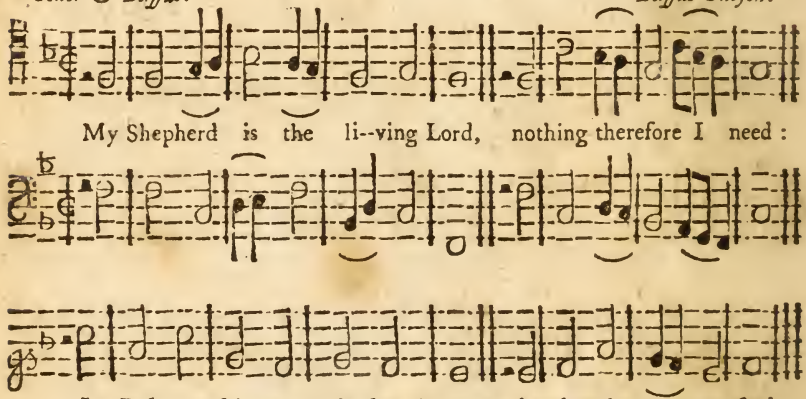
2 In Paſtures green he feedeth me, where I do ſafely lie:
And after leads me to the Streams which runs moſt pleaſantly.
3 And when I find my ſelf near loſt, then doth he me home take:
Conducting me in his right Paths, e'en for his own Name's Sake.
3 And tho' I were e'en at Death's Door, yet would I fear no Ill,
For both thy Rod and Shepherd's Crook afford me Comfort ſtill.

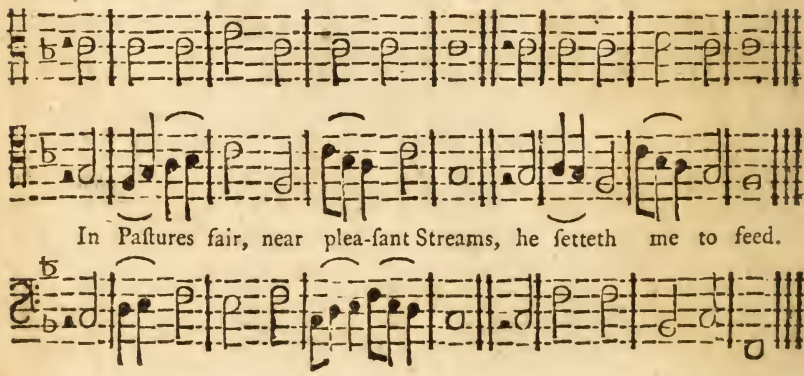
PSALM XXIII. *Second Metre.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



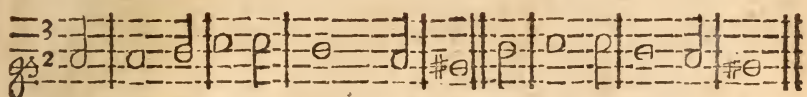


2 He ſhall convert and glad my Soul, and bring my Mind in Frame,
To walk in Paths of Righteouſneſs, for his moſt holy Name.
3 Yea, tho' I walk in Vale of Death, yet will I fear no Ill:
Thy Rod and Staff do comfort me, and thou art with me ſtill.
4 And in the Preſence of my Foes my Table thou ſhalt ſpread:
Thou wilt fill full my Cup, and thou anointed haſt my Head.

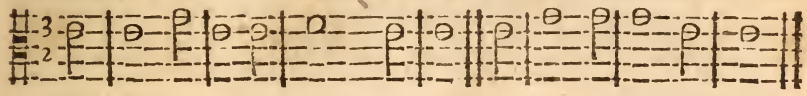
PSALM XXIV.

PSALM XXIV. *Dover Tune.*

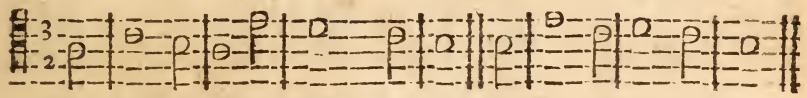
Treble & Contra. *Contra 5th, Treble 8th.*



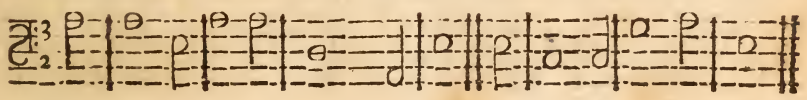
The Earth is all the Lord's, with all her Store and Fur--ni—ture:

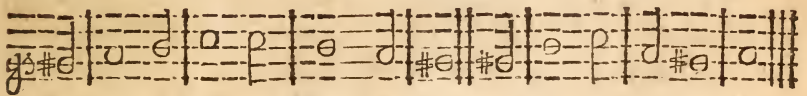


Tenor & Baſſus. *Baſſus Uniſon.*

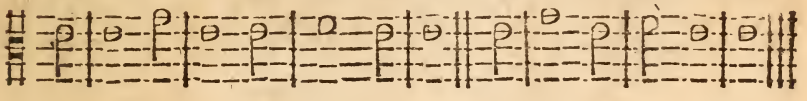


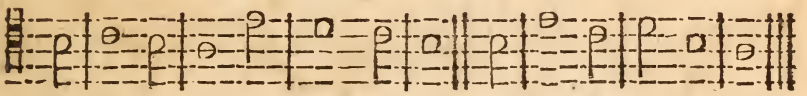
The Earth is all the Lord's, with all her Store and Fur—ni—ture:



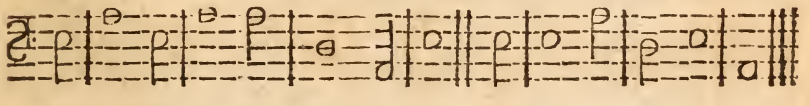


Yea his is all the World, and all that there--in doth en--dure.



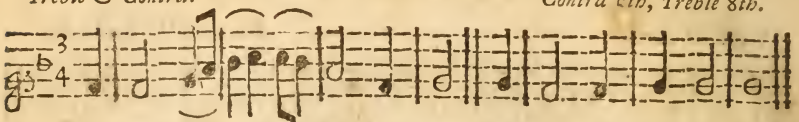


Yea his is all the World, and all that there-in doth en--dure.

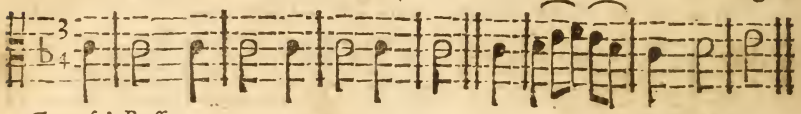


2 For he hath faſtly founded it above the Seas to ſtand:
And plac'd below the liquſd Floods, to flow beneath the Land.
3 Who is the Man, O Lord, that ſhall aſcend unto thy Hill?
Or paſs into thy holy Place, there to continue ſtill?
4 Ev'n he whoſe Hands and Heart are pure, which nothing doth defile.
His Soul not ſet on Vanity, and hath not ſworn to Guile.

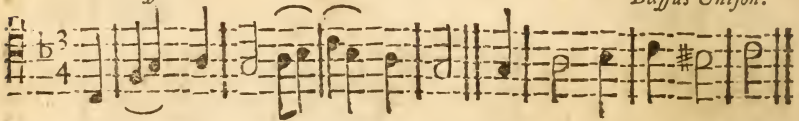
Treble & Contra. *Contra 8th, Treble 8th.*



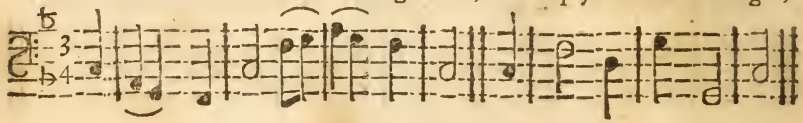
Ye Gates and e—ver--laſt--ing Doors, lift up your Heads on high;

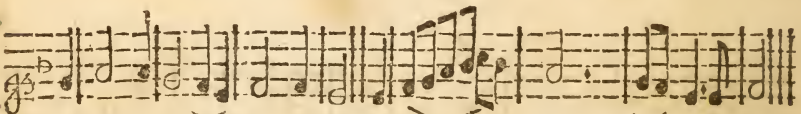


Tenor & Baſſus. *Baſſus Uniſon.*

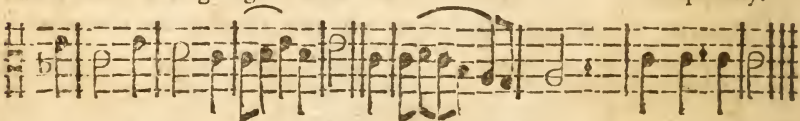


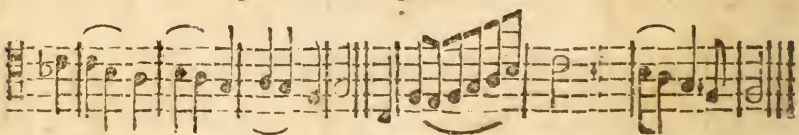
Ye Gates and e—ver--laſt--ing Doors, lift up your Heads on high;



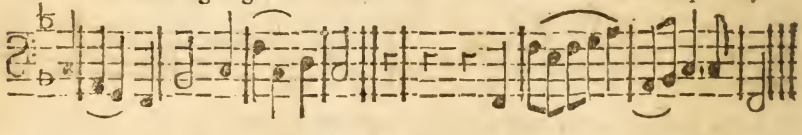


Then ſhall the King of glorious State come in triumphantly.





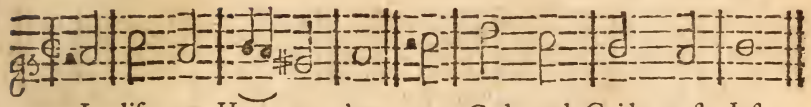
Then ſhall the King of glorious State come in triumphantly.



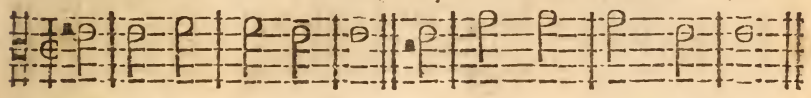
8 Who is the King of glorious State? the great and mighty Lord:
The mighty Lord in Battle ſtrong, and Trial of the Sword.
9 Ye Gates and everlaſting Doors, lift up your Heads on high:
Then ſhall the King of glorious State come in triumphantly.
10 Who is the King of glorious State? the Lord of Hoſts it is;
The Kingdom and the Royalty of glorious State is his. PSALM XXV.

PSALM XXV.

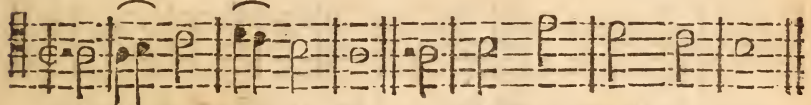
Treble & Contra. *Contra 5th, Treble 8th.*



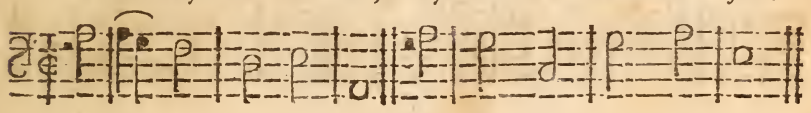
I lift my Heart to thee, my God and Guide moſt Juſt;

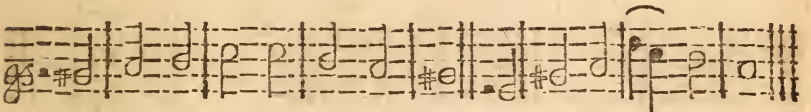


Tenor & Baſſus. *Baſſus Uniſon.*

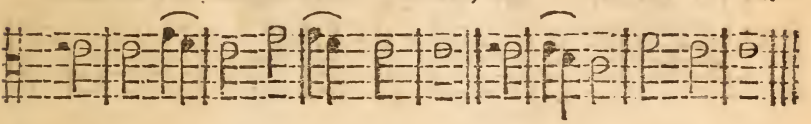


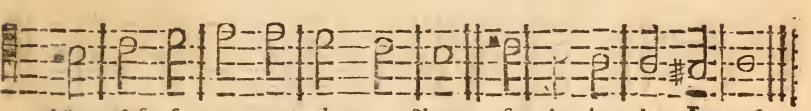
I lift my Heart to thee, my God and Guide moſt Juſt;



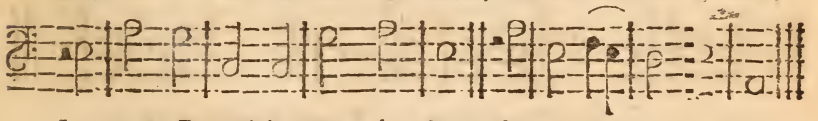


Now ſuf--fer me to take no Shame, for in thee do I truſt.





Now ſuf—fer me to take no Shame, for in thee do I truſt.

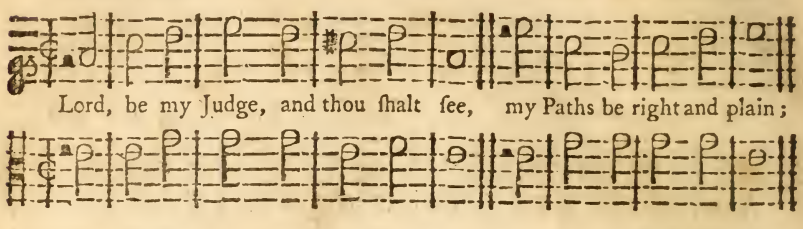


2 Let not my Foes rejoice, nor make a Scorn of me :
And let them not be overthrown that put their Truſt in thee.
3 But Shame ſhall them befall who harm them wrongfully :
Therefore thy Paths and thy right Ways unto me, Lord, deſcry.
4 Direct me in thy Truth, and teach me, I thee pray :
Thou art my Saviour and my God, on thee I wait alway.

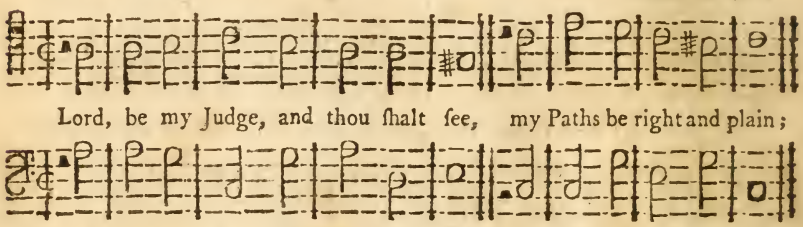
PSALM XXVI.

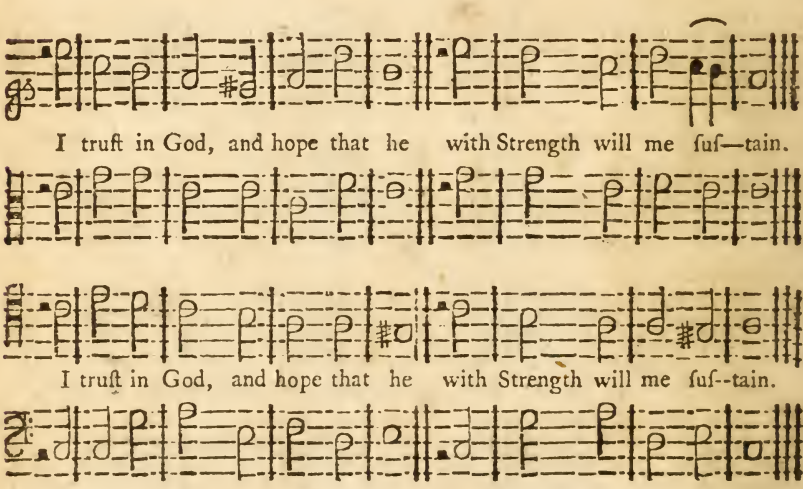
PSALM XXVI. *Windsor Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus Unison.*



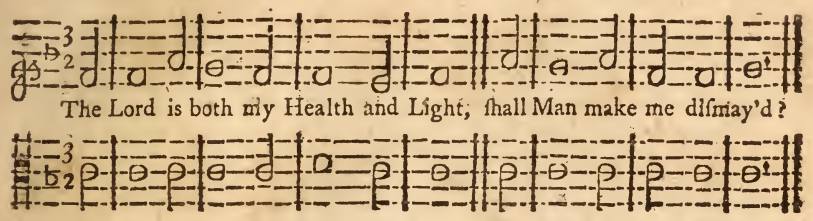


2 Prove me, my God, I thee desire, my Ways to search and try:
As Men do prove their Gold with Fire, my Heart and Reins espy.
3 Thy loving Kindness in my Sight I do behold always:
I ever walked in thy Truth, and will do all my Days.
4 I do not love to haunt or use with Men whose Deeds are vain:
To come in House I do refuse with the deceitful Train.

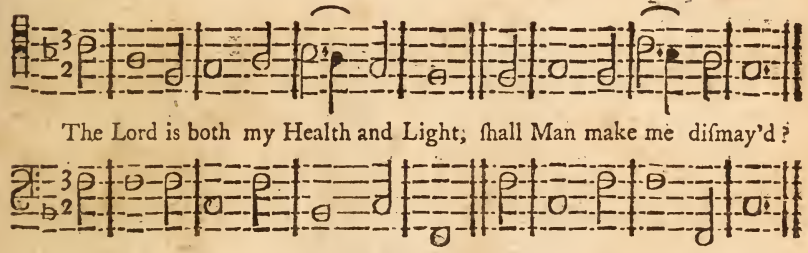
PSALM XXVII.

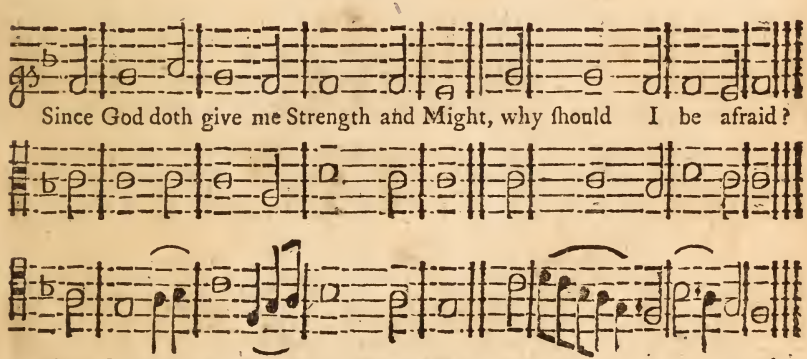
PSALM XXVII. *Ewell Tune.*

Treble & Contra. *Contra 5th, Treble 8th from Baſſus.*



Tenor & Baſſus. *Baſſus Uniſon.*

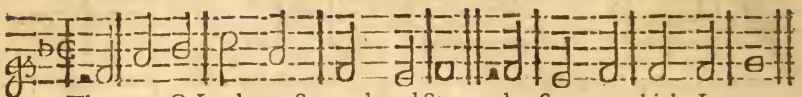




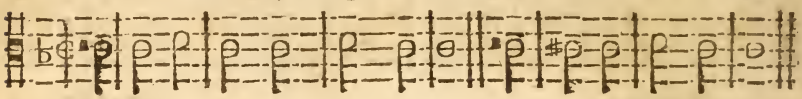
2 While that my Foes, with all their Strength, began with me to brawl,
Thinking to eat me up; at length themſelves have caught the Fall.
3 Tho' they in Camp againſt me lie, my Heart is not afraid:
And if in Battle they will try, I truſt in God for Aid.
4 One Thing of God I do require, that he will not deny:
For which I pray, and will deſire, 'till he to me apply.

PSALM XXVIII. *Upminſter Tune.*

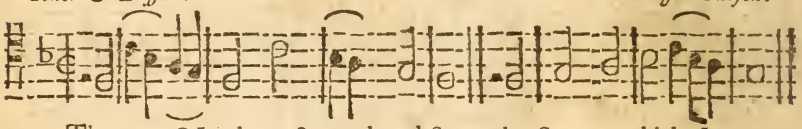
Treble & Contra. *Contra 5th, Treble 8th.*



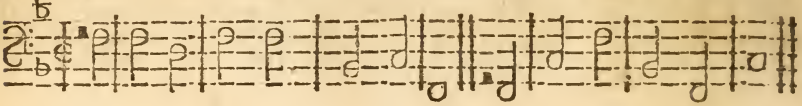
Thou art, O Lord, my Strength and Stay, the Succour which I crave:



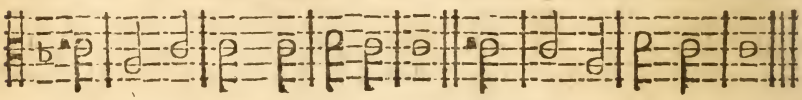
Tenor & Baſſus. *Baſſus Uniſon.*

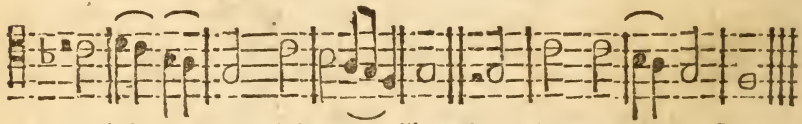


Thou art, O Lord, my Strength and Stay, the Succour which I crave:

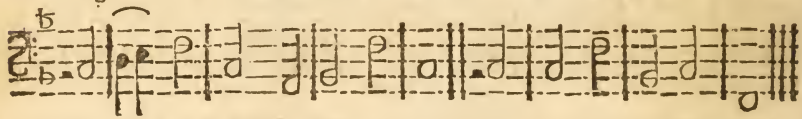


Neglect me not, leſt I be like them that are laid in Grave.





Neglect me not, leſt I be like them that are laid in Grave.



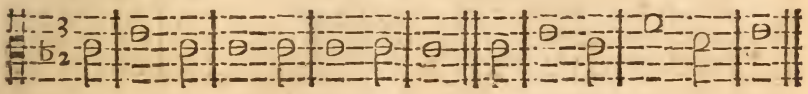
2 My Voice and Supplications hear, when unto thee I cry:
When I lift up my Hands unto thy holy Ark moſt high.
3 Repute me not among thoſe Men, in Sin that take their fill:
That ſpeak right fair unto their Friends, but think in Heart full ill.
4 According to thoſe wicked Deeds, which they did moſt regard,
And after their Inventions, lo let them receive Reward.

PSALM XXIX.

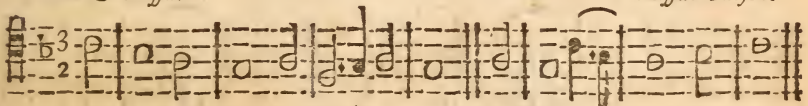
PSALM XXIX. *Falmouth Tune.*

Treble & Contra. *From Baſſus, Contra 5th, Treble 8th.*

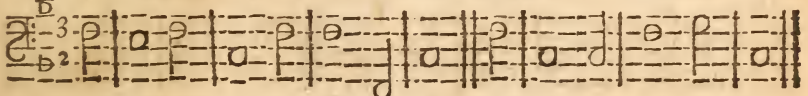
Give to the Lord, ye Po—ten-tates, give ye with one Ac—cord,

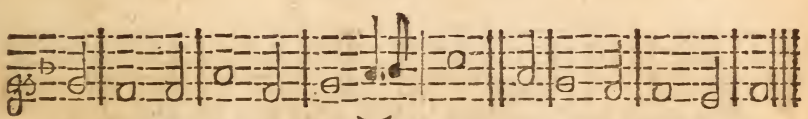


Tenor & Baſſus. *Baſſus Uniſon.*

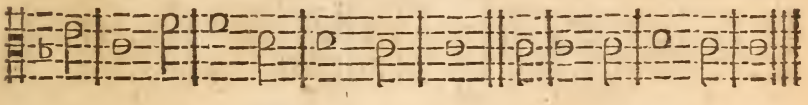


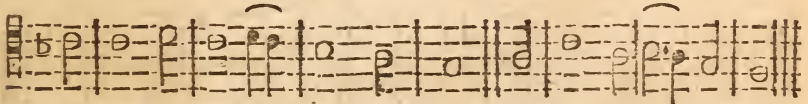
Give to the Lord, ye Po--ten-tates, give ye with one Ac--cord,



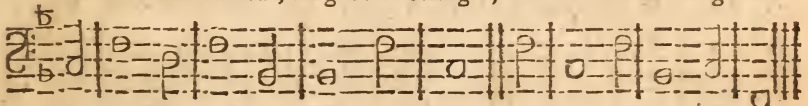


All Praiſe and Honour, Might and Strength, un--to the li--ving Lord.





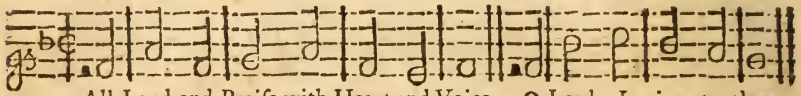
All Praiſe and Honour, Might and Strength, un—to the li--ving Lord.



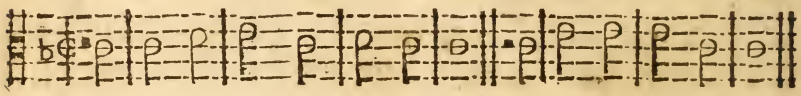
2 Give Glory to his holy Name, and honour him alone:
Give Worſhip to his Majeſty, within his holy Throne.
3 His Voice doth rule the Waters all, as he himſelf doth pleaſe:
He doth prepare the Thunder-claps, and governs all the Seas.
4 The Voice of God is of great Force, and wondrous excellent:
It is moſt mighty in Effect, and moſt magnificent.

PSALM XXX. *Henchurch Tune.*

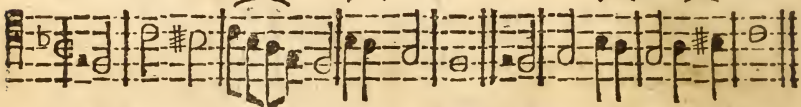
Treble & Contra. *Contra 5th, Treble 8th.*



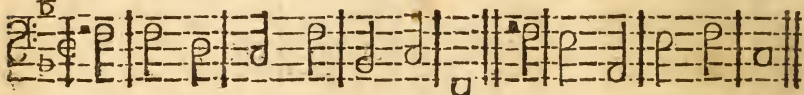
All Laud and Praiſe with Heart and Voice, O Lord, I give to thee:

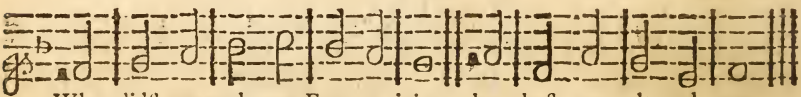


Tenor & Baſſus. *Baſſus Uniſon.*

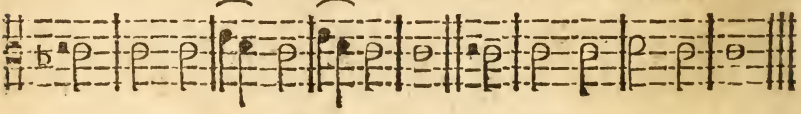


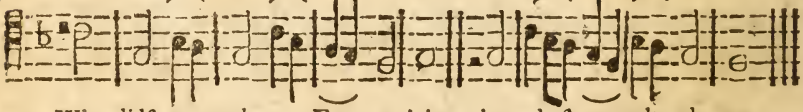
All Laud and Praiſe with Heart and Voice, O Lord, I give to thee:



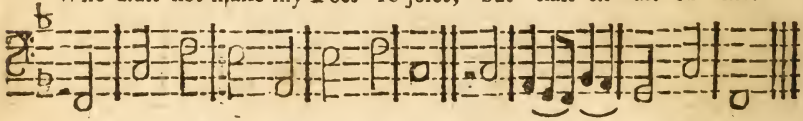


Who didſt not make my Foes re--joice, but haſt ex—alt—ed me.





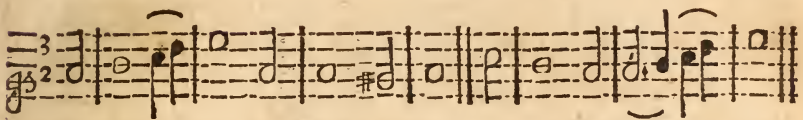
Who didſt not make my Foes re-joice, but haſt ex—alt--ed me.



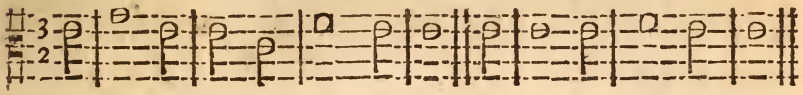
2 O Lord my God, to thee I cry'd in all my Pain and Grief;
Thou gav'ſt an Ear, and didſt provide to eaſe me with Relief.
3 Thou, Lord, haſt brought my Soul from Hell, and thou the ſame didſt ſave:
From them that in the Pit do dwell, and keep'ſt me from the Grave:
4 Sing Praiſe, ye Saints, that prove and ſee the Goodneſs of the Lord:
In Honour of his Majeſty rejoice with one Accord.

PSALM XXXI. *Leiceſter Tune.*

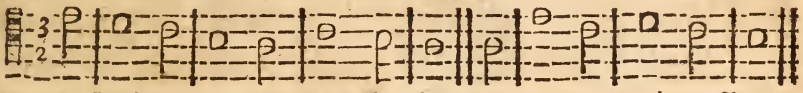
Treble & Contra. *Contra 5th, Treble 8th from Baſſus.*



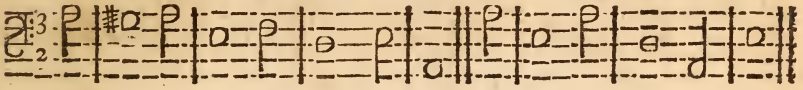
O Lord, I put my Truſt in thee, let no-thing work me Shame:

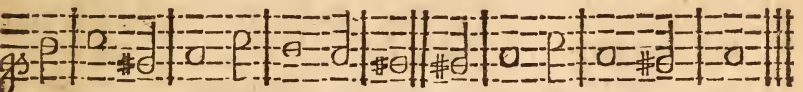


Tenor & Baſſus. *Baſſus 5th.*

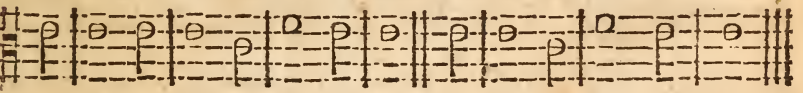


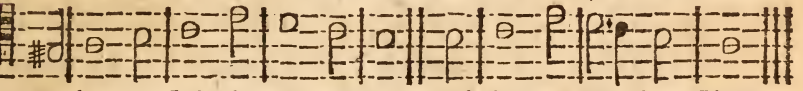
O Lord, I put my Truſt in thee, let no-thing work me Shame:



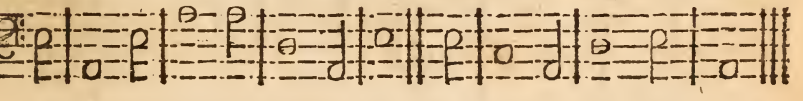


As thou art Juſt, de—li—ver me, and ſet me free from Blame:





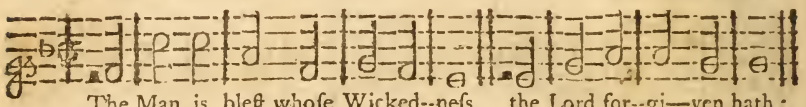
As thou art Juſt, de—li—ver me, and ſet me free from Blame:



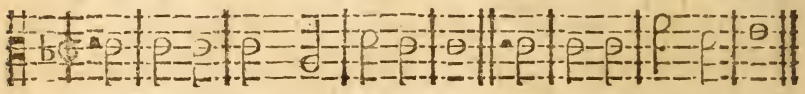
2 Hear me, O Lord, and that anon, to help me make good Speed:
Be thou my Rock and Houſe of Stone, my Fence in Time of Need.
3 For why? as Stones thy Strength is try'd, thou art my Fort and Tow'r:
For thy Name's Sake be thou my Guide, and lead me in thy Pow'r.
4 Pluck thou my Feet out of the Snare, which they for me have laid:
Thou art my Strength, and all my Care is for thy mighty Aid.

PSALM XXXII. *Reighly Tune.*

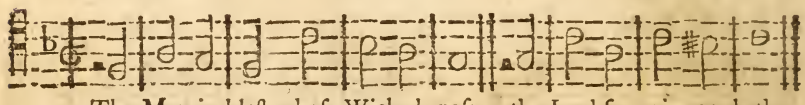
Treble & Contra. *Contra 5th, Treble 8th.*



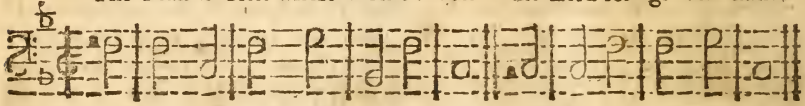
The Man is bleſt whoſe Wicked--neſs the Lord for--gi—ven hath:

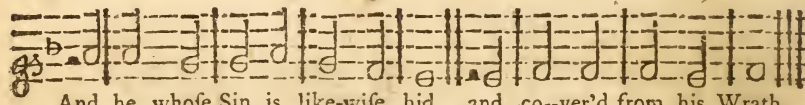


Tenor & Baſſus. *Baſſus Uniſon.*

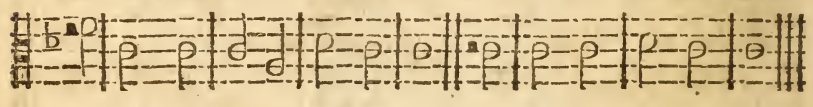


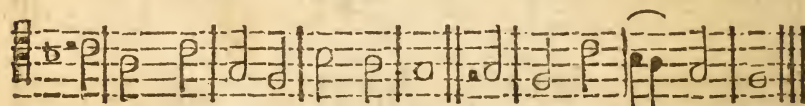
The Man is bleſt whoſe Wicked--neſs the Lord for--gi--ven hath:



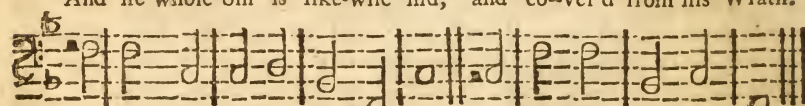


And he whoſe Sin is like-wiſe hid, and co--ver'd from his Wrath.





And he whoſe Sin is like-wiſe hid, and co--ver'd from his Wrath.



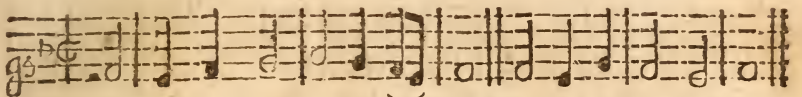
2 And bleſt is he to whom the Lord, imputeth not his Sin:
Who in his Heart hath hid no Guile, nor Fraud is found therein.

3 For whilſt that I kept cloſe my Sin, in Silence and Conſtraint,
My Bones did wear and waſte away, with daily Moan and Plaint.

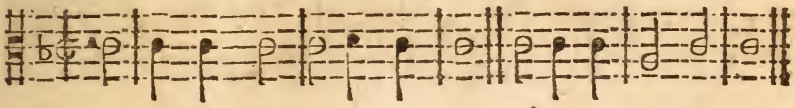
4 Both Night and Day thy Hand on me ſo grievous was and ſmart;
My Moiſture like the Summer's Heat, to Dryneſs did convert.

PSALM XXXIII. *Eckington Tune.*

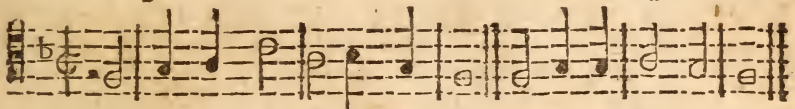
Treble & Contra. *Contra 5th, Treble 8th.*



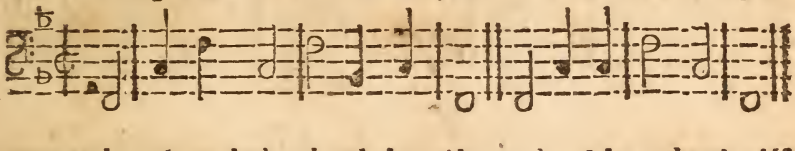
Ye Righteous, in the Lord re--joice, it is a ſeem-ly Sight,



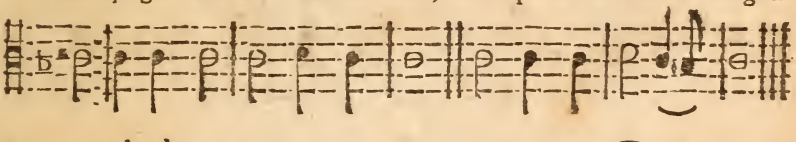
Tenor & Baſſus. *Baſſus an 8th.*



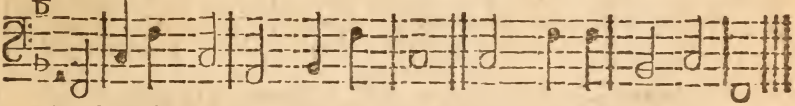
Ye Righteous, in the Lord re—joice, it is a ſeem--ly Sight,



That upright Men with thankful Voice, ſhall praiſe the Lord of Might.



That upright Men with thankful Voice, ſhall praiſe the Lord of Might.

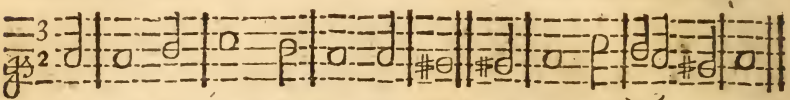


2 Praiſe ye the Lord with Harp, and ſing to him with Pſaltery:
With ten-ſtring'd Inſtrument ſounding, praiſe ye the Lord moſt high.
3 Sing to the Lord a Song moſt new, with Courage give him Praiſe:
For why? his Word is ever true, his Works and all his Ways.
4 Both Judgment, Equity, and Right, he ever lov'd, and will:
And with his Gifts he doth delight, the Earth throughout to fill.

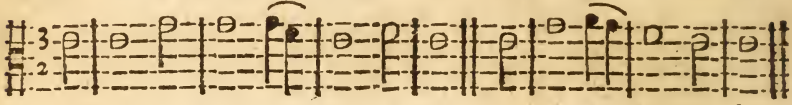
PSALM XXXIV.

PSALM XXXIV. *Worksop Tune.*

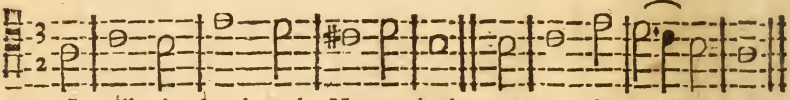
Treble & Contra. *Contra 5th, Treble 8th.*



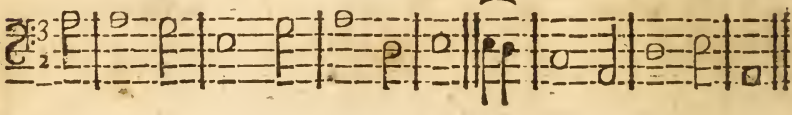
I will give Laud and Honour both un—to the Lord always:

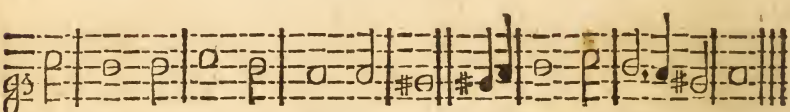


Tenor & Bassus. *Bassus Unison.*

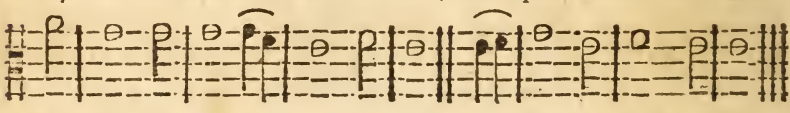


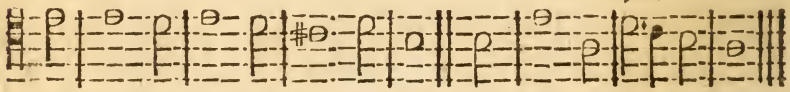
I will give Laud and Honour both un—to the Lord al-ways:



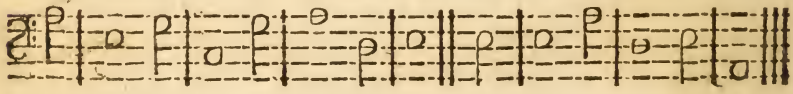


My Mouth al—so for e—-ver-more, shall speak un—to his Praise.





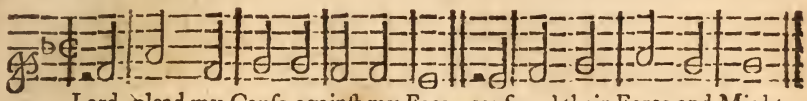
My Mouth al—so for e—-ver-more, shall speak un—to his Praise.



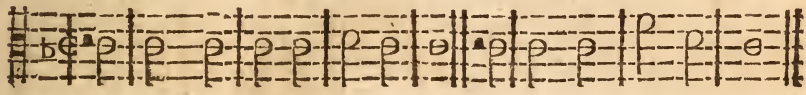
2 I do delight to laud the Lord, in Soul, in Heart, and Voice;
That humble Men may hear thereof, and heartily rejoice.
3 Therefore, see that ye magnify with me the living Lord;
Let us exalt his holy Name always with one Accord.
4 For I myself besought the Lord, he answer'd me again;
And me deliver'd speedily from all my Fear and Pain.

PSALM XXXV. *Abington Tune.*

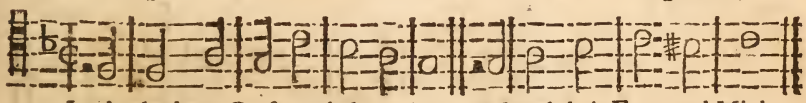
Treble & Contra. *Contra 5th, Treble 8th.*



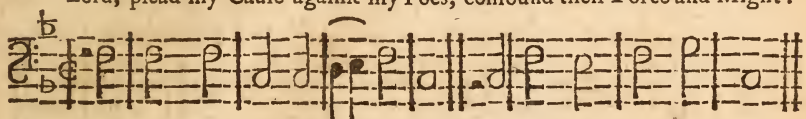
Lord, plead my Cauſe againſt my Foes, confound their Force and Might:

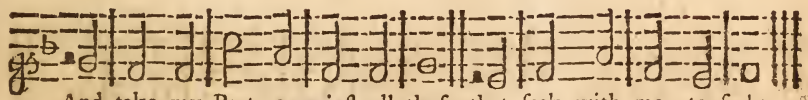


Tenor & Baſſus. *Baſſus Uniſon.*

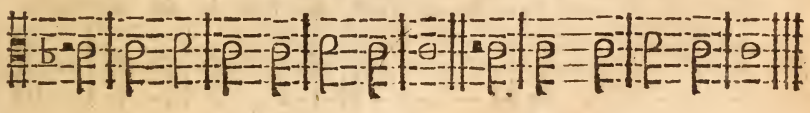


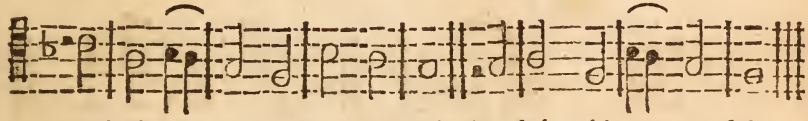
Lord, plead my Cauſe againſt my Foes, confound their Force and Might:



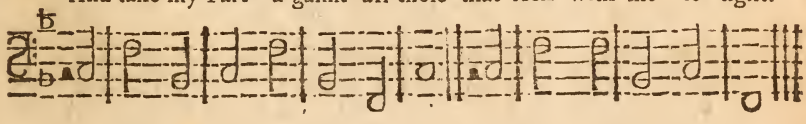


And take my Part a--gainſt all thoſe that ſeek with me to fight.





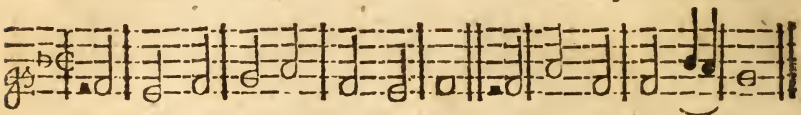
And take my Part a-gainſt all thoſe that ſeek with me to fight.



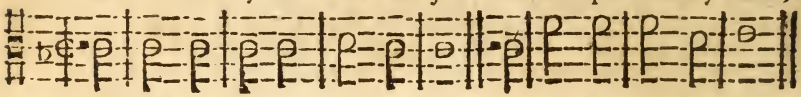
2 Lay hold upon the Spear and Shield, thy ſelf in Armour dreſs:
Stand up with me to fight the Field, and help me from Diſtreſs.
3 Gird on thy Sword, and ſtop the Way, mine Enemies withſtand:
That thou unto my Soul may'ſt ſay, I am thy Help at Hand.
4 Confound them with Rebuke and Blame, that ſeek my Soul to ſpill:
Let them turn back, and flee with Shame, that think to work me ill.

PSALM XXXVI. *East Horndon Tune.*

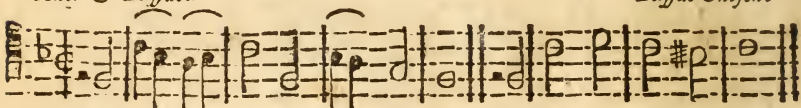
Treble & Contra. *Contra 5th, Treble 8th.*



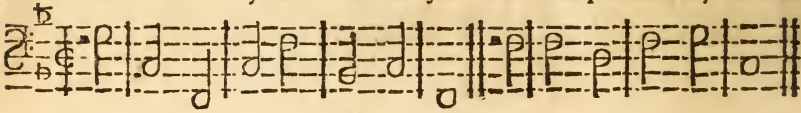
The Wicked by his Works un--just doth thus perswade my Heart,

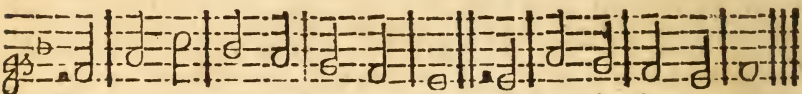


Tenor & Bassus. *Bassus Unison.*

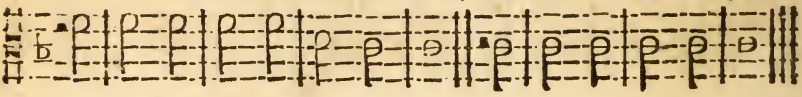


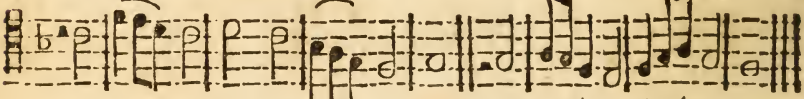
The Wick-ed by his Works un--just doth thus perswade my Heart,



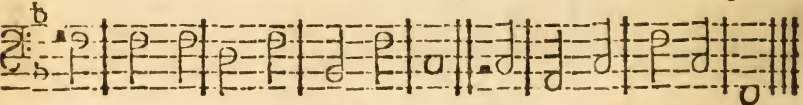


That in the Lord he hath no Trust, his Fear is set a—part.





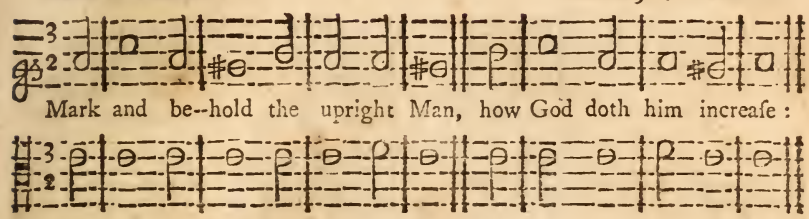
That in the Lord he hath no Trust, his Fear is set a--part.



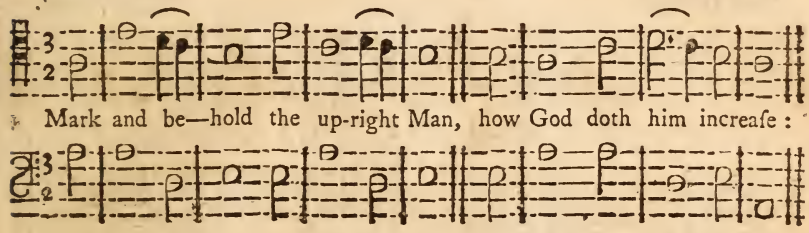
2 Yet doth he joy in his Estate, to walk as he began,
So long till he deserve the Hate of God as well as Man.
3 His Words are wicked, vile and nought, his Tongue no Truth doth tell:
Yet at no Hand will he be taught which Way he may do well.
4 When he should sleep, then doth he muse, his Mischiefs to fulfill:
No wicked Way he doth refuse, nor any Thing that's ill.

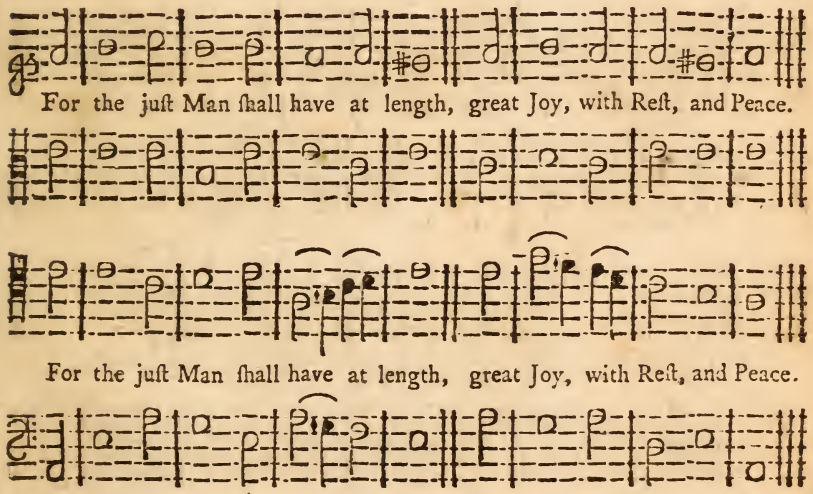
PSALM XXXVII. Verse 37, 38, 39, 40. *Hartford Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus Unison.*

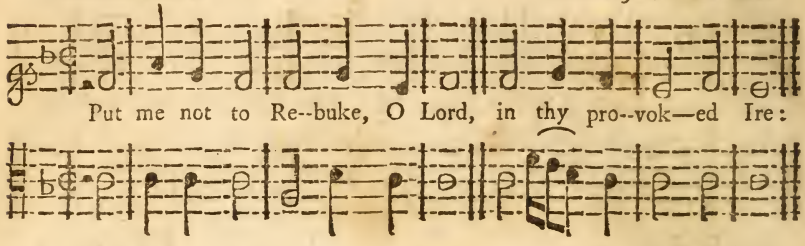




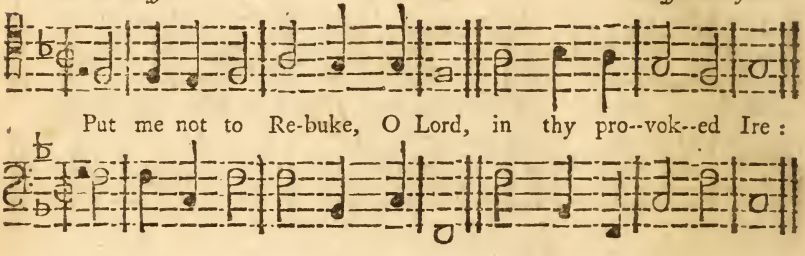
38 As for Transgressors, woe to them, destroy'd they all shall be :
God will cut off their budding Race, and rich Posterity.
39 But the Salvation of the Just doth come from God above ;
Who in their Trouble sends them Aid, of his meer Grace and Love.
40 God evermore delivers them, from lewd Men and unjust :
And still will save them, whilst that they in him do put their Trust.

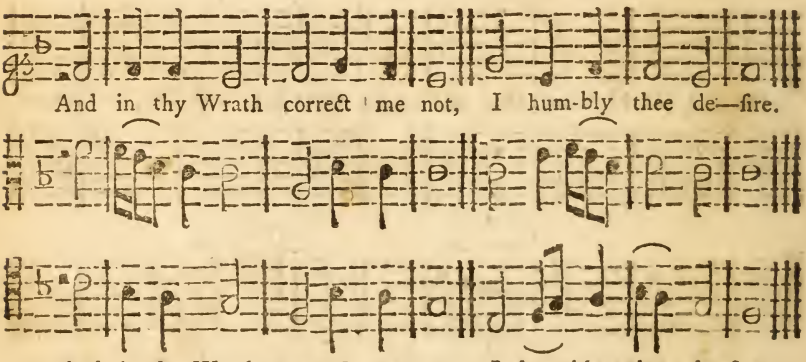
PSALM XXXVIII. *West Horndon Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



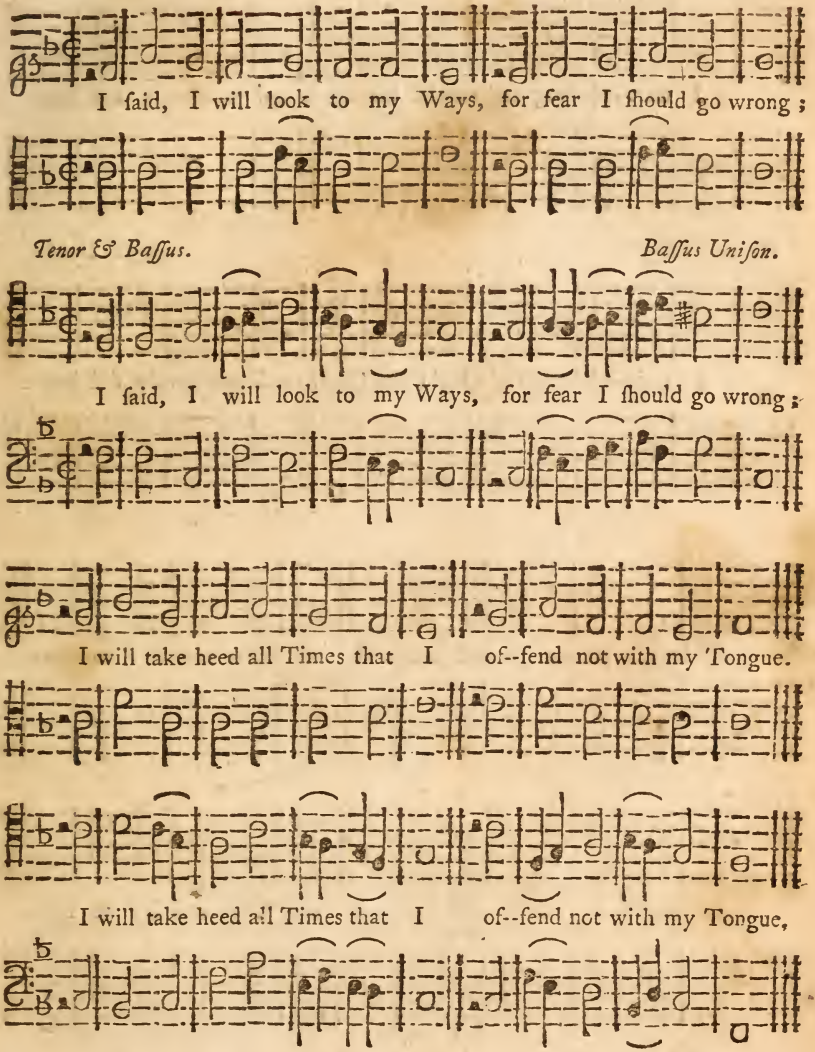


2 Thy Arrows do ſtick faſt in me, thy Hand doth preſs me ſore:
And in my Fleſh no Health at all appeareth any more.
3 And all this is by Reaſon of thy Wrath that I am in:
Nor any Reſt is in my Bones, by Reaſon of my Sin.
4 For lo, my wicked Doings, Lord, above my Head are gone:
A greater Load than I can bear, they lie me ſore upon.

PSALM XXXIX.

PSALM XXXIX. St. *Thomas*'s *Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



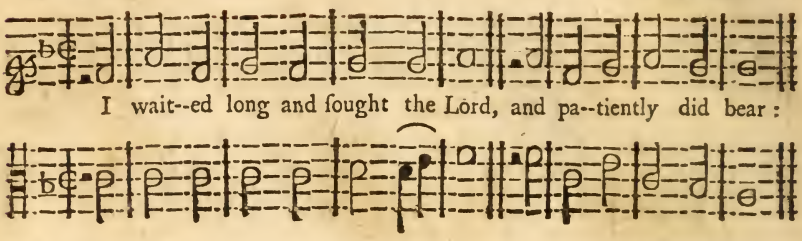
2 As with a Bit, I will keep faſt my Mouth with Force and Might:
Not once to whiſper all the while the Wicked are in Sight.

3 I held my Tongue and ſpake no Word, but kept me cloſe and ſtill:
Yea, from good Talk I did refrain, but ſore againſt my Will.

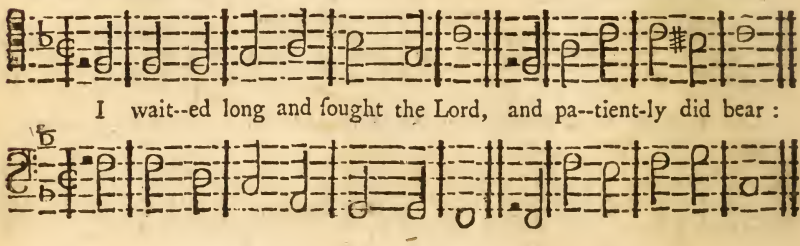
4 My Heart grew hot within my Breaſt, with muſing, Thought and Doubt;
Which did increaſe and ſtir the Fire, at laſt theſe Words burſt out:

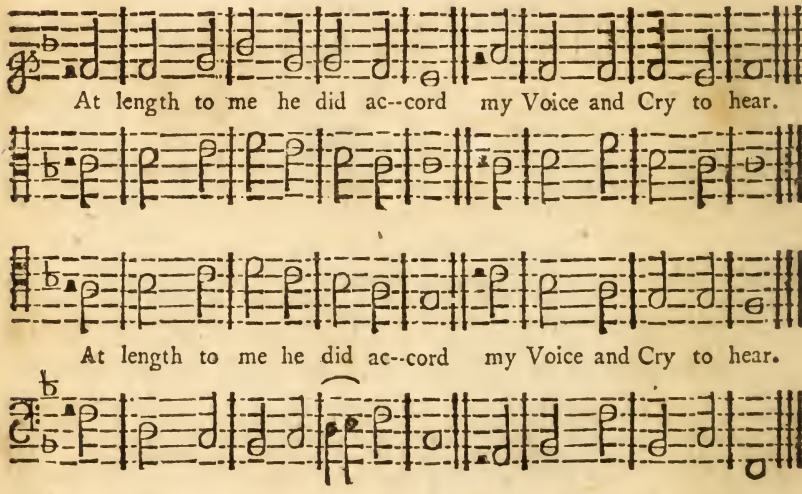
PSALM XL. *Weſtminſter Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



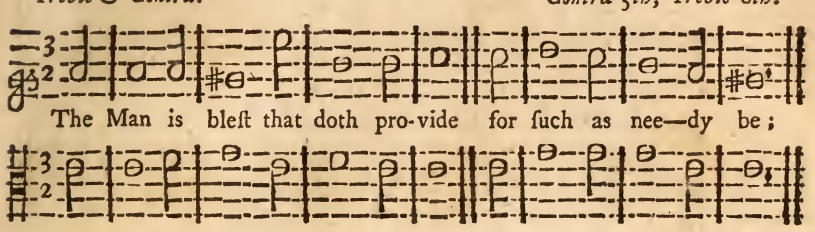


2 He brought me from the dreadful Pit, out of the Mire and Clay ;
Upon a Rock he ſet my Feet, and he did guide my Way.
3 To me hē taught a Pſalm of Praiſe, which I muſt ſhew Abroad ;
And ſing new Songs of Thanks always unto the Lord our God.
4 When all the Folk theſe Things ſhall ſee, as People much afraid :
Then they unto the Lord will flee, and truſt upon his Aid.

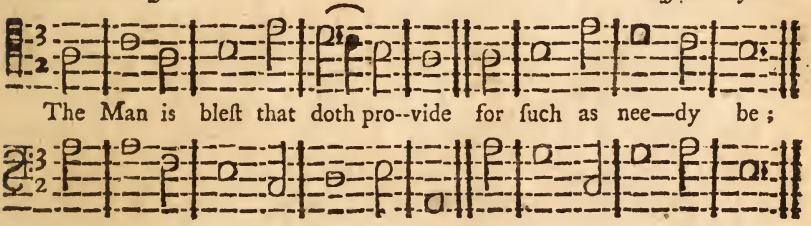
PSALM XLI.

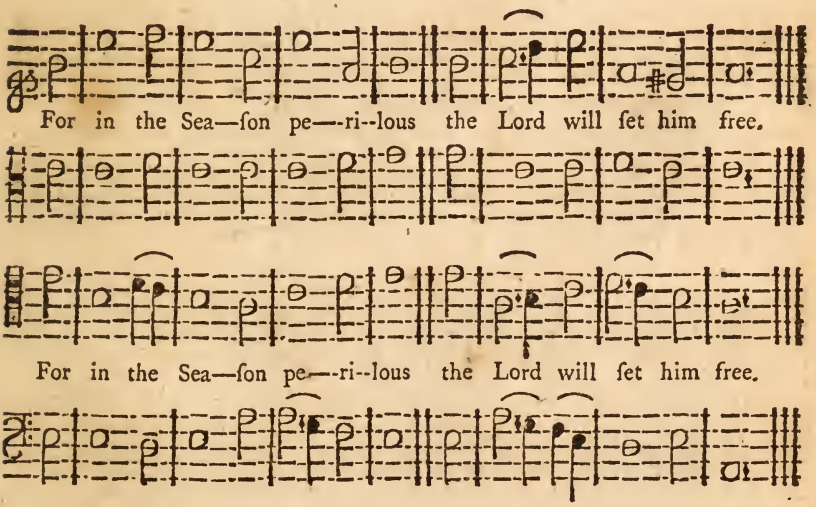
PSALM XLI. *Daintree Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



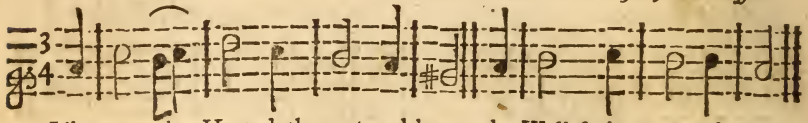


2 And he will keep him ſafe, and make him happy in the Land;
And not deliver him into his Enemies ſtrong Hand.
3 And from his Bed of Languiſhing the Lord will him reſtore;
For thou, O Lord, wilt turn to Health his Sickneſs and his Sore.
4 Then in my Sickneſs thus ſaid I, Have Mercy, Lord, on me;
And heal my Soul, which grieved is, that I offended thee.

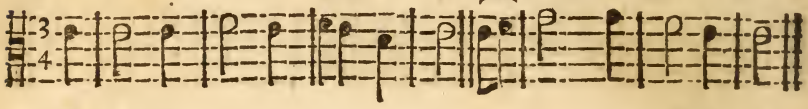
PSALM XLII.

PSALM XLII.

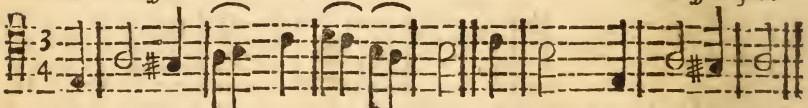
Treble & Contra. *Contra 12th, Treble 15th from Baſſus.*



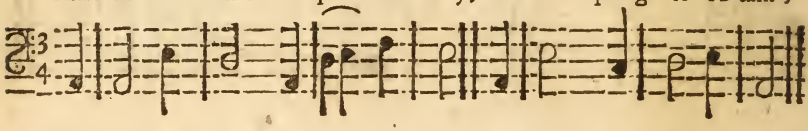
Like as the Hart doth pant and bray, the Well-ſprings to ob-tain;

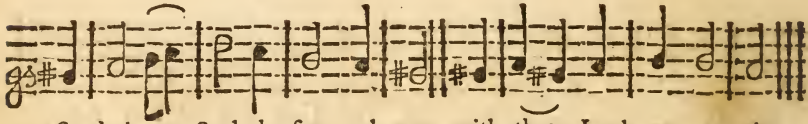


Tenor & Baſſus. *Baſſus 5th.*

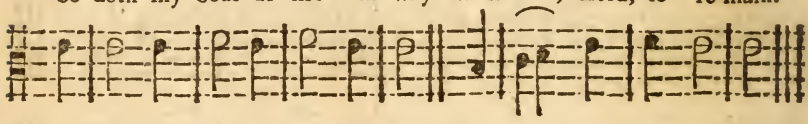


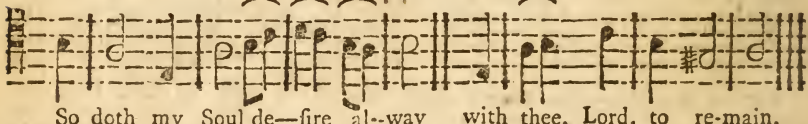
Like as the Hart doth pant and bray, the Well-ſprings to ob-tain;



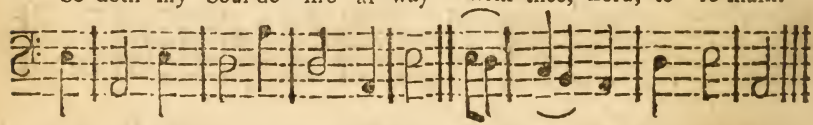


So doth my Soul de--ſire al--way with thee, Lord, to re-main.





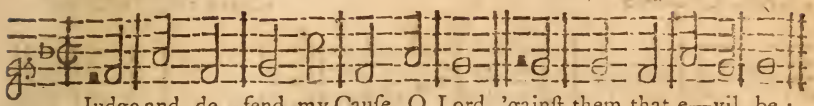
So doth my Soul de—ſire al--way with thee, Lord, to re-main.



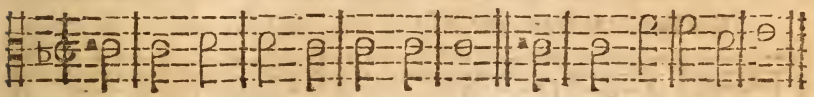
2 My Soul doth thirſt, and would draw near the living God of Might;
Oh! when ſhall I come and appear in Preſence of his Sight?
3 The Tears all Times are my Repaſt, which from my Eyes do ſlide;
Whilſt wicked Men cry out ſo faſt, where now is God thy Guide?
4 Alas, what Grief it is to think the Freedom once I had;
Therefore my Soul, as at Pit's Brink, moſt heavy is and ſad.

PSALM XLIII. *Moreton Tune.*

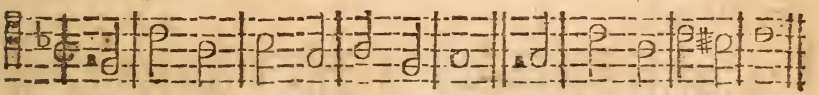
Treble & Contra. *Contra 5th, Treble 8th.*



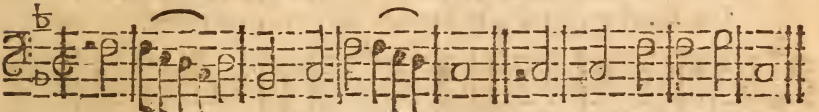
Judge and de—fend my Cauſe, O Lord, 'gainſt them that e—vil be:

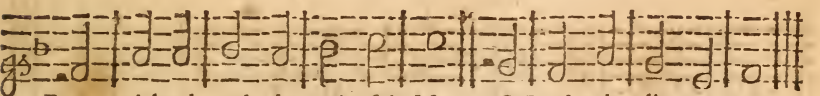


Tenor & Baſſus. *Baſſus Uniſon.*

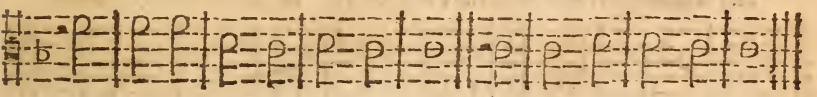


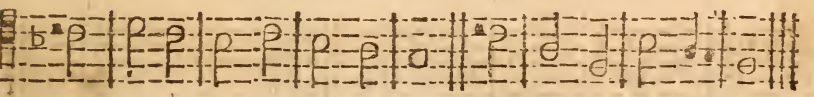
Judge and de—fend my Cauſe, O Lord, 'gainſt them that e--vil be:



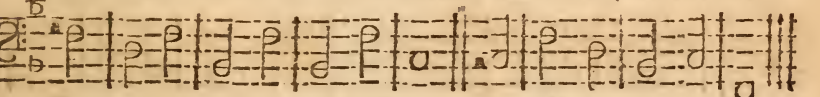


From wick-ed and de—ceit--ful Men, O Lord, de—li—ver me.





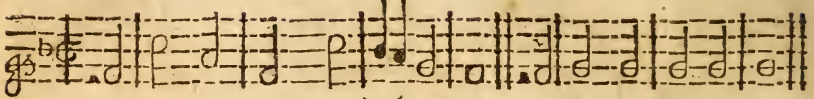
From wicked and de--ceit--ful Men, O Lord, de—li—ver me.



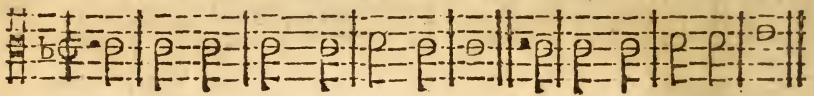
2 For of my Strength thou art the God, why am I put from thee?
Why walk I heavily, whilſt that my Foe oppreſſeth me?
3 O Lord, ſend out thy Light and Truth, and lead me with thy Grace:
Which may conduct me to thy Hill, and to thy Dwelling-Place.
4 Then ſhall I to thy Altar go, with Joy to worſhip there:
And on my Harp give Thanks to thee, O God, my God moſt dear.

PSALM XLIV. *Peterborough Tune.*

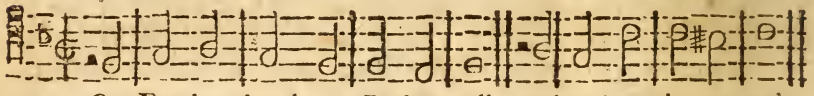
Treble & Contra. *Contra 5th, Treble 8th.*



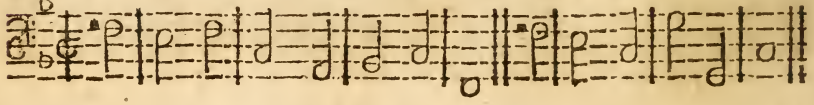
Our Ears have heard, our Fathers tell, and rev'rent--ly re--cord:

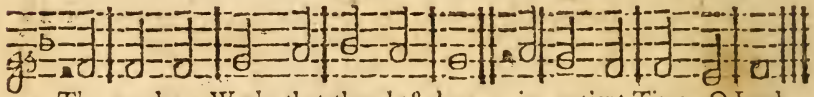


Tenor & Baſſus. *Baſſus Uniſon.*

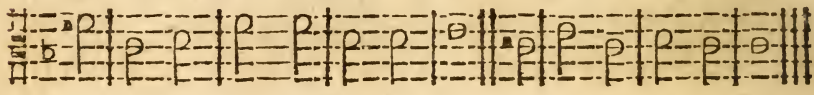


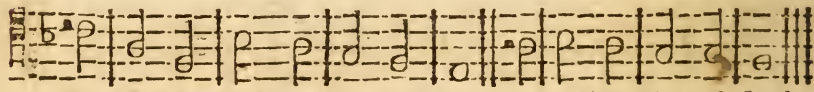
Our Ears have heard our Fa-thers tell, and rev'rent--ly re--cord:



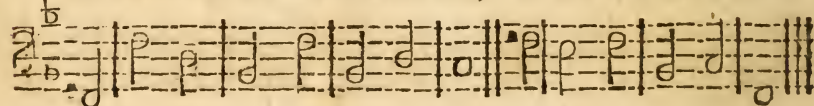


The wondrous Works that thou haſt done, in antient Time, O Lord.





The wondrous Works that thou haſt done, in antient Time, O Lord.



2 How thou didſt drive the Heathen out with a moſt pow'rful Hand,
Planting our Fathers in their Place, and gav'ſt to them their Land.

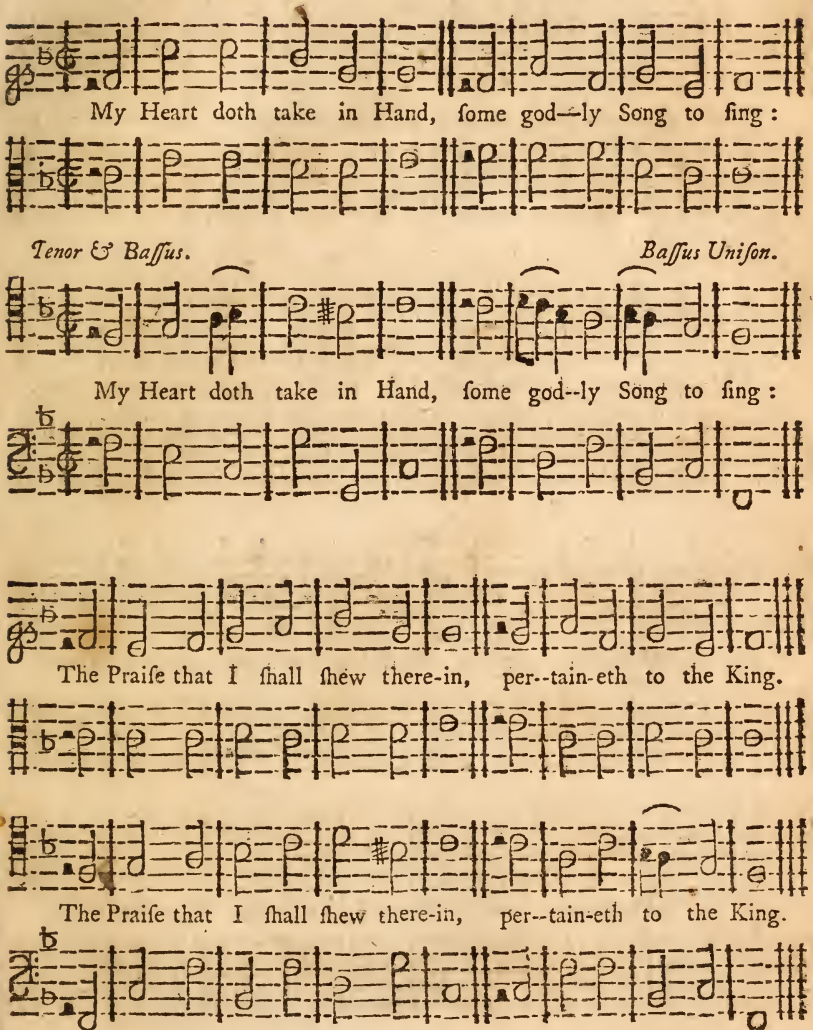
3 They conquer'd not by their own Sword, the Land wherein they dwell:
But by thy Hand, thy Arm and Grace, becauſe thou lov'ſt them well.

4 Thou art my King, O God, who ſav'ſt Jacob in ſundry wiſe:
Led with thy Pow'r, we threw down ſuch as did againſt us riſe.

PSALM XLV.

PSALM XLV. *Gray's Tune.*

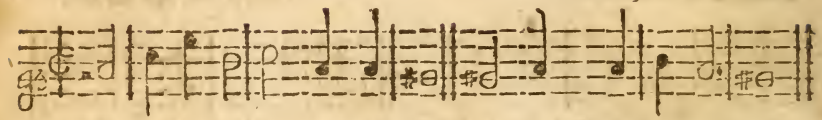
Treble & Contra. *Contra 5th; Treble 8th.*



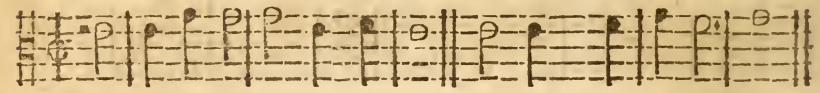
2 My Tongue ſhall be as quick, his Honour to indite,
As is the Pen of any Scribe that uſeth faſt to write.
3 O faireſt of all Men, thy Lips with Grace are pure:
For God hath bleſſed thee with Gifts for ever to endure.
4 About thee gird thy Sword, O Prince of Might elect:
With Honour, Glory, and Renown, thou art moſt richly deck'd.

PSALM XLVI. St. *Clement's Tune.*

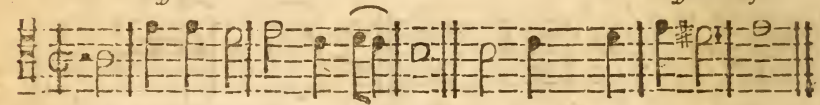
Treble & Contra. *Contra 5th, Treble 8th.*



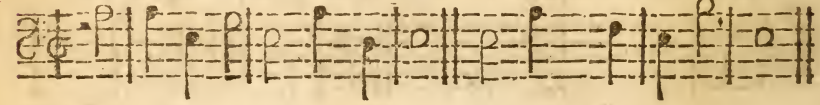
The Lord is our De-fence and Aid, the Strength whereby we ſtand :

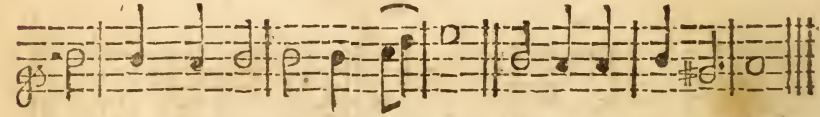


Tenor & Baſſus. *Baſſus Uniſon.*

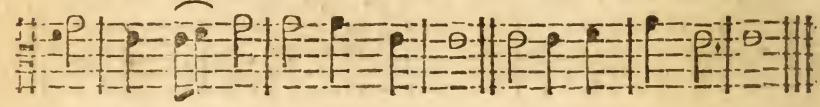


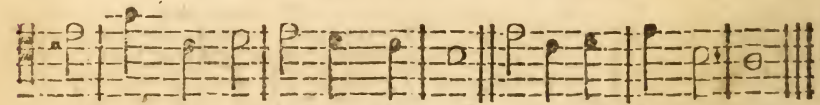
The Lord is our De-fence and Aid, the Strength whereby we ſtand :



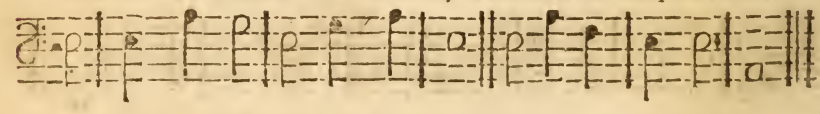


When we with Woe are much diſ-may'd, he is our Help at Hand.





When we with Woe are much diſ-may'd, he is our Help at Hand.



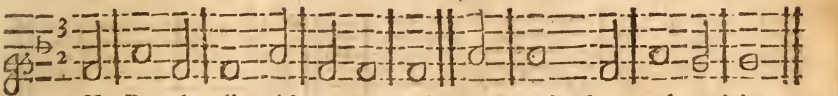
2 Tho' the Earth move, we will not fear, tho' Mountains high and ſteep
Be thruſt and hurled here and there within the Sea ſo deep.

3 No, tho' the Sea do rage ſo ſore, that all the Banks it ſpills :
And tho' it overflow the Shore, and beat down mighty Hills.

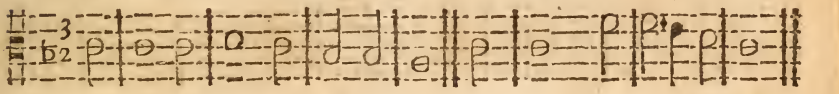
4 For one fair Flood doth ſend abroad, his pleaſant Streams apace :
To glad the City of our God, and waſh his holy Place.

PSALM XLVII. *Stanford Tune.*

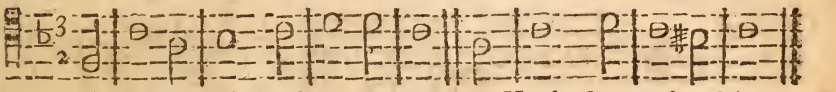
Treble & Contra. *Contra 5th, Treble 8th.*



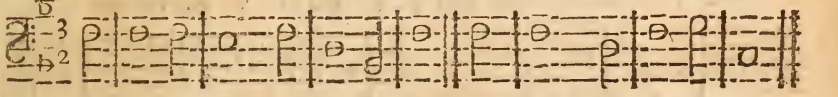
Ye Peo-ple all, with one Ac-cord, clap Hands, ſhout and re--joice :



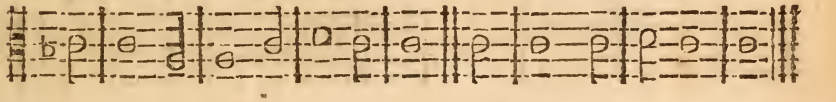
Tenor & Baſſus. *Baſſus Uniſon.*

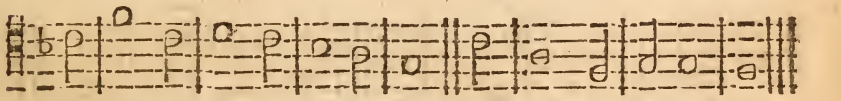


Ye Peo-ple all, with one Ac-cord, clap Hands, ſhout and re-joice :

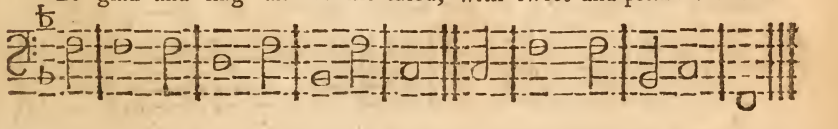


Be glad and ſing un—to the Lord, with ſweet and plea-ſant Voice.





Be glad and ſing un—to the Lord, with ſweet and pleaſant Voice.

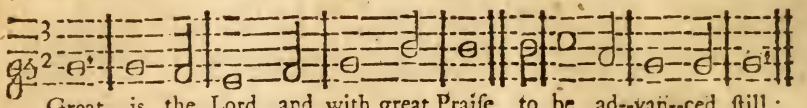


2 For high the Lord, and dreadful is, his Wonders manifold :
A mighty King he is likewiſe, in all the Earth extoll'd.
3 The People ſhall he make to be unto our Bondage thrall :
And underneath our Feet ſhall he the Nations make to fall.
4 For us the Heritage he choſe, which we poſſeſs alone :
The Excellency of Jacob, his Well-beloved One.

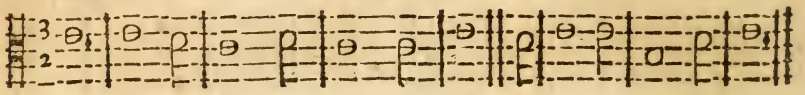
PSALM XLVIII.

PSALM XLVIII. *Colcheſter Tune.*

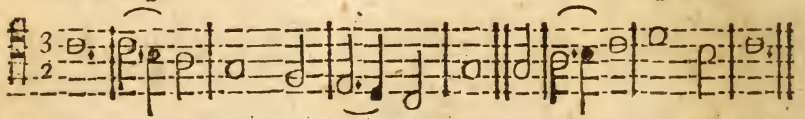
Treble & Contra. *Contra 3d, Treble 5th.*



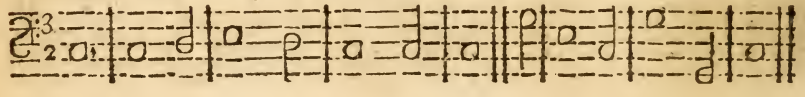
Great is the Lord, and with great Praiſe to be ad--van--ced ſtill:

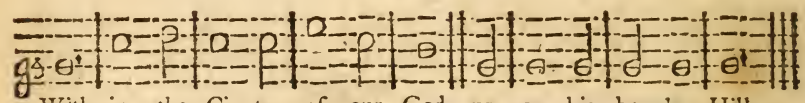


Tenor & Baſſus. *Baſſus an 8th.*

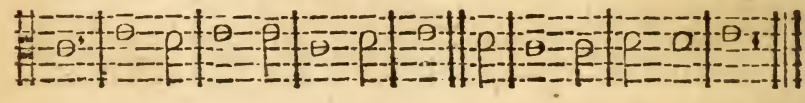


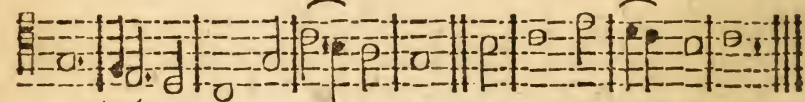
Great is the Lord, and with great Praiſe to be ad--van-ced ſtill:



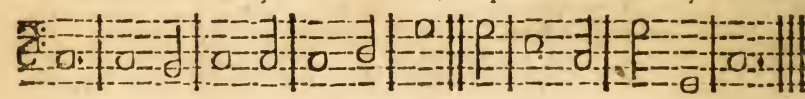


With--in the Ci—ty of our God, up—on his ho—ly Hill.





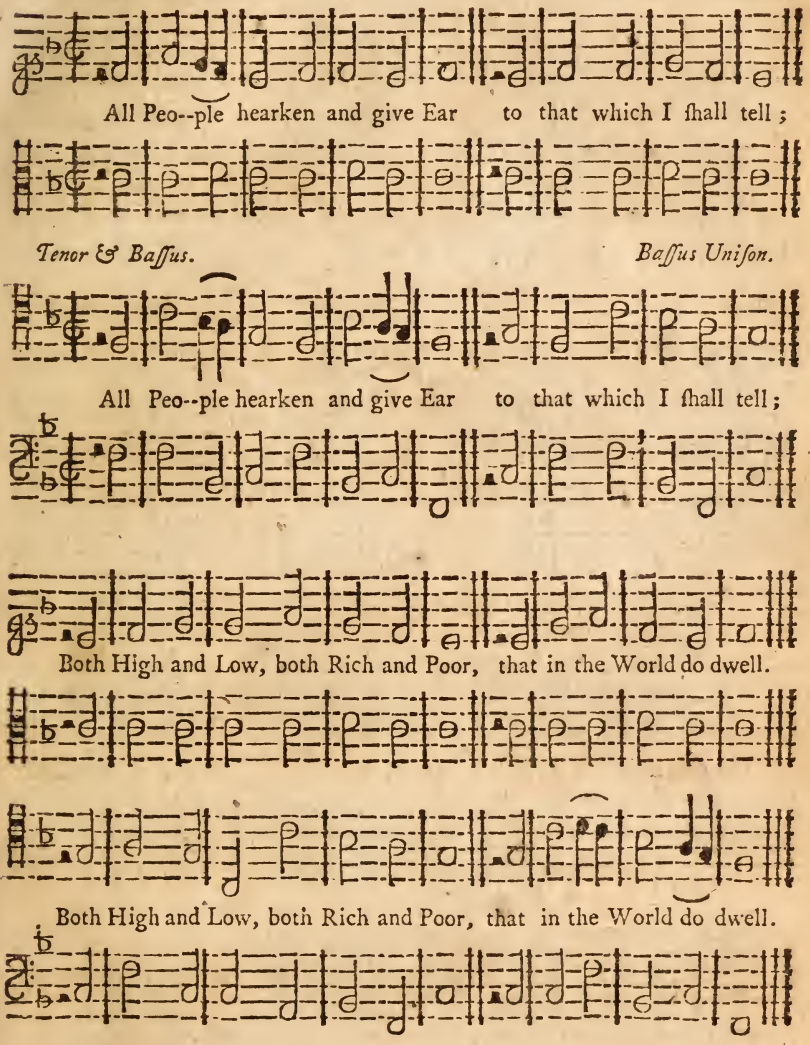
With--in the Ci—ty of our God, up—on his ho—ly Hill.



2 Mount Sion is a pleaſant Place, it gladdeth all the Land;
The City of the mighty King on her North-ſide doth ſtand.
3 Within the Palaces thereof, God is a Refuge known;
For lo, the Kings are gather'd, and together they are gone.
4 But when they did behold it ſo, they wondred, and they were
Aſto niſh'd much, and ſuddenly were driven back with Fear.

PSALM XLIX. *Tilbury Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

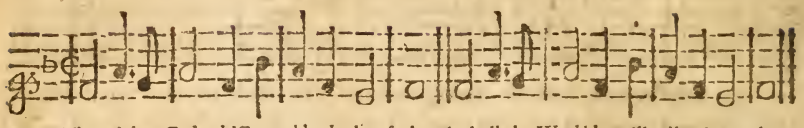


2 For why? my Mouth ſhall make Diſcourſe of many Things moſt wiſe;
In Underſtanding ſhall my Heart its Study exerciſe.
3 I will incline mine Ear to know the Parable ſo dark:
And open all my doubtful Speech, in Metre on my Harp.
4 Wherefore ſhould I Affliction fear, or any careful Toil?
Or elſe my Foes which at my Heels do preſs my Life to ſpoil.

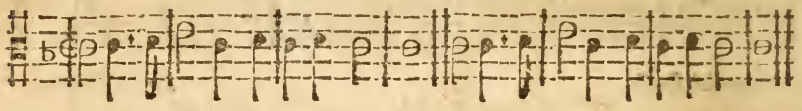
PSALM L.

PSALM L. *Wallingale Tune.*

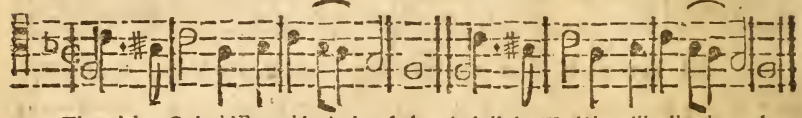
Treble & Contra. *Contra 5th, Treble 8th.*



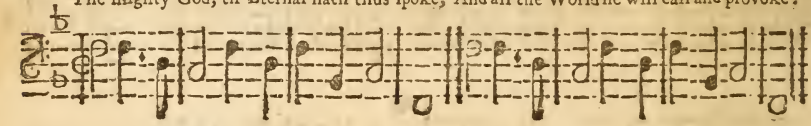
The mighty God, th'Eternal hath thus ſpoke, And all the World he will call and provoke:

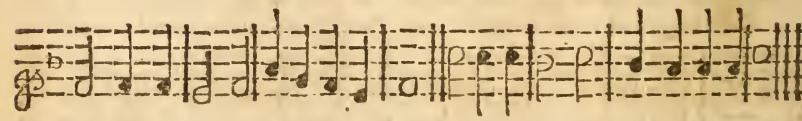


Tenor & Baſſus. *Baſſus Uniſon.*

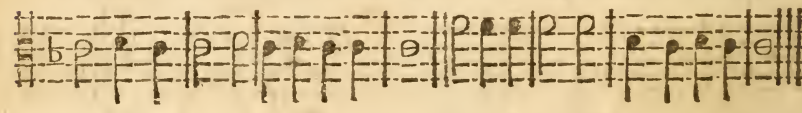


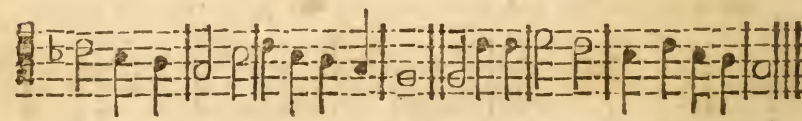
The mighty God, th'Eternal hath thus ſpoke, And all the World he will call and provoke:



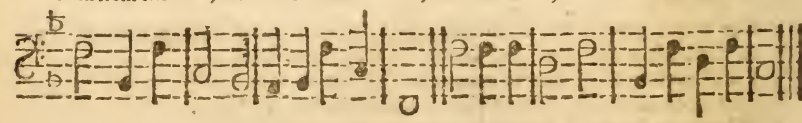


E'en from the Eaſt, and ſo forth to the Weſt, Out of Si-on, which Place he liketh beſt.





E'en from the Eaſt, and ſo forth to the Weſt, Out of Si-on, which Place he liketh beſt.



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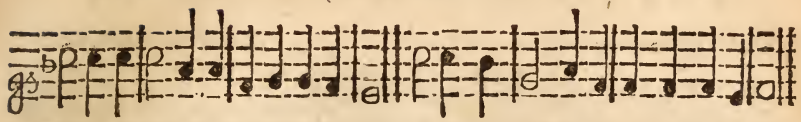
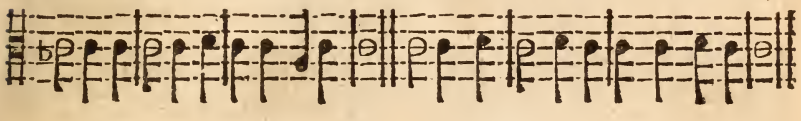
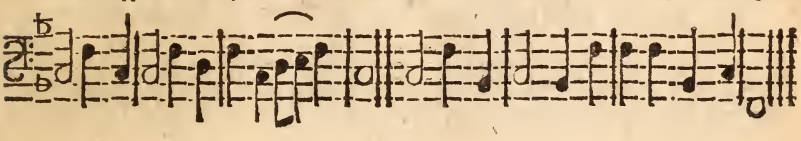






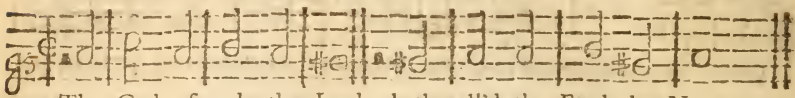
2 Devouring Fire ſhall go before his Face,
A great Tempeſt ſhall round about him trace:
Then ſhall he call the Earth, and the Heav'ns bright,
To judge his Folk with Equity and Right:
Saying, go to, and now my Saints aſſemble,
My Pact they keep, their Gifts do not diſſemble.

GLORIA PATRI.

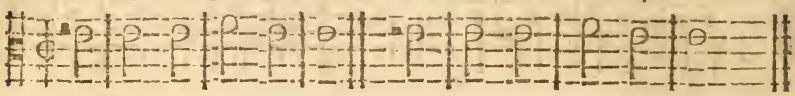
To Father, Son, and Spirit ever bleſt,
Immortal Praiſe and Glory be addreſt;
As it hath been in Ages long ago,
So it is now, and ſhall continue ſo,
To the laſt Bounds of Date and Time extended,
And ſhall endure when Time his Courſe has ended.

PSALM L. Second Metre. *Ludlow Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

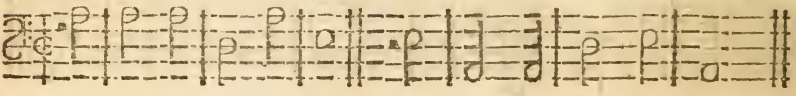


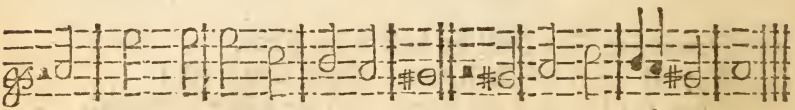
The God of gods, the Lord, hath call'd the Earth by Name :



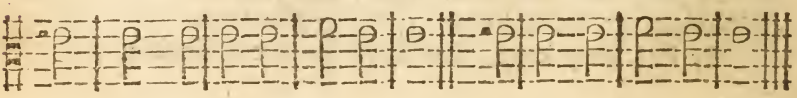
Tenor & Baſſus. *Baſſus Uniſon.*

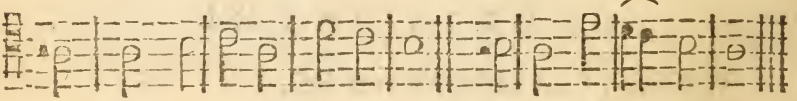
The God of gods, the Lord, hath call'd the Earth by Name :



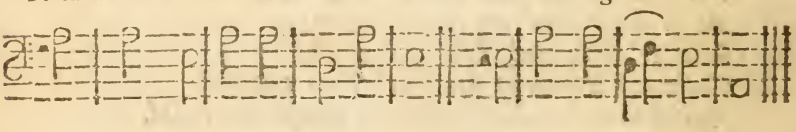


From whence the Sun doth riſe un—to the Set--ting of the ſame.





From whence the Sun doth riſe un—to the Set--ting of the ſame.

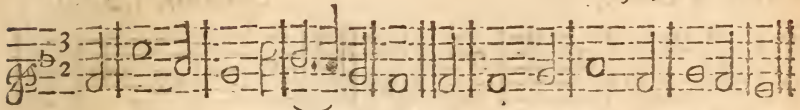


2 From Sion his fair Place, his Glory bright and clear :
The perfect Beauty of his Grace, from thence it did appear.
3 Our God ſhall come in haſte, to ſpeak aloud, no doubt :
Before him ſhall the Fire waſte, and Tempeſt round about.
4 The Heav'ns which are ſo high, the Earth below likewiſe,
He will call forth, that he may try the People that are his.

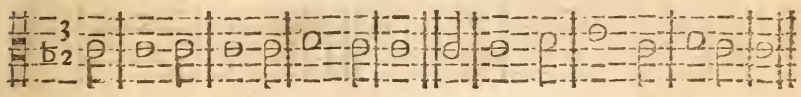
PSALM LI.

PSALM LI. *Buckland Tune.*

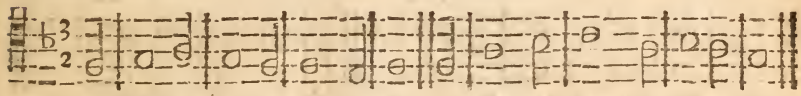
Treble & Contra. *Contra 5th, Treble 8th.*



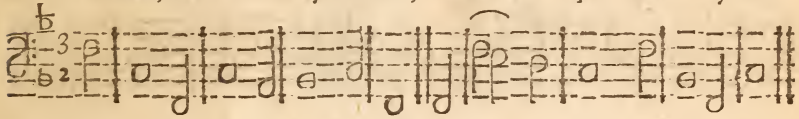
O Lord, con--ſi--der my Diſtreſs, and now with ſpeed ſome Pi-ty take:

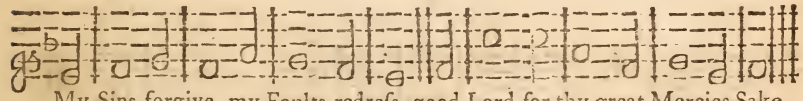


Tenor & Baſſus. *Baſſus Uniſon.*

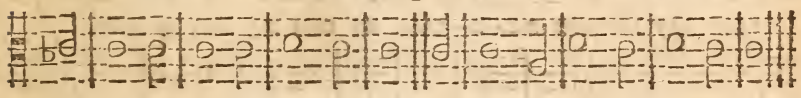


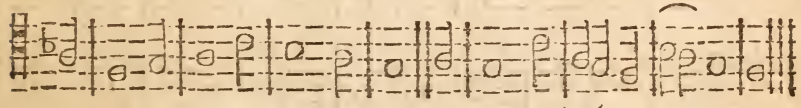
O Lord, con--ſi--der my Diſtreſs, and now with ſpeed ſome Pi-ty take:



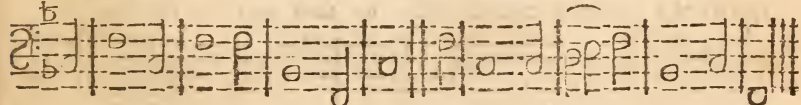


My Sins forgive, my Faults redreſs, good Lord for thy great Mercies Sake.





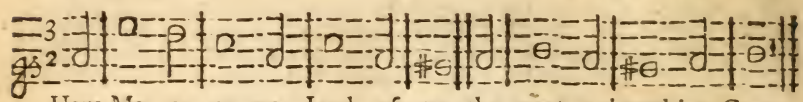
My Sins forgive, my Faults redreſs, good Lord for thy great Mercies Sake.



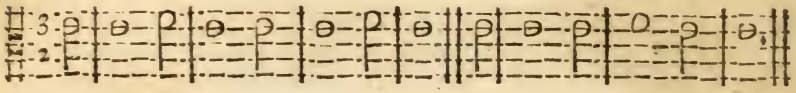
2 Waſh me, O Lord, and make me clean, from this unjuſt and ſinful Act:
And purify me once again, from this foul Crime and bloody Fact.
3 Remorſe and Sorrow do conſtrain me to acknowledge my Exceſs;
Becauſe my Sin doth ſtill remain before my Face without releaſe.
4 Againſt thee only have I ſinn'd, and done this Evil in thy Sight;
And if I ſhould no Mercy find, yet were thy Judgments juſt and right.

PSALM LI. Second Metre. *Fobbing Tune.*

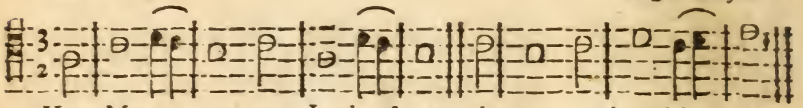
Treble & Contra. *Contra 5th, Treble 8th.*



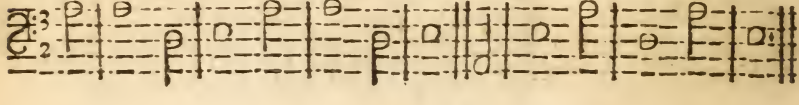
Have Mer--cy on me, Lord, af—ter thy great a--bound-ing Grace;

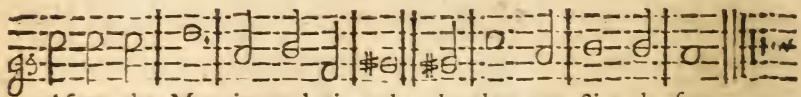


Tenor & Baſſus. *Baſſus Uniſon.*

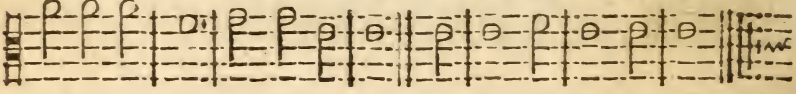


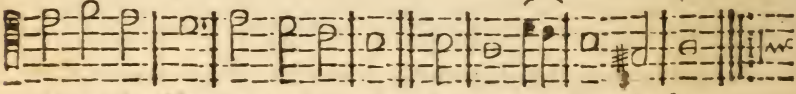
Have Mercy, on me, Lord, af—ter thy great a--bound-ing Grace;



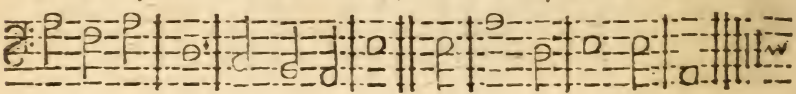


Af-ter thy Mer-cies mul--ti—tude, do thou my Sins de--face.





Af--ter thy Mer-cies mul--ti--tude, do thou my Sins de--face.

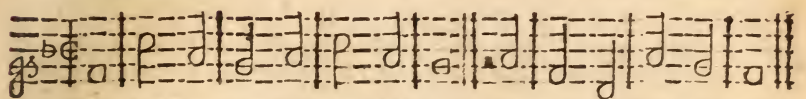


2 Yea, waſh me clean from my Offence, and my Iniquity;
For I do own my Faults, and ſtill my Sin is in my Eye.
3 Againſt thee, thee alone I have offended in this Caſe;
And Evil have I done before the Preſence of thy Face.
4 That in theſe Things that thou haſt done, upright thou may'ſt appear;
And when thou judgeſt all may ſee that thou art very clear.

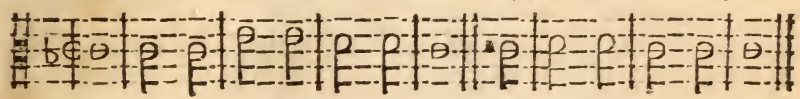
PSALM LII.

PSALM LII. *Deptford Tune.*

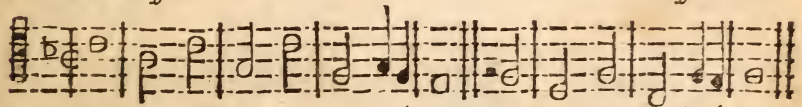
Treble & Contra. *Contra 12th, Treble 15th from Baſſus.*



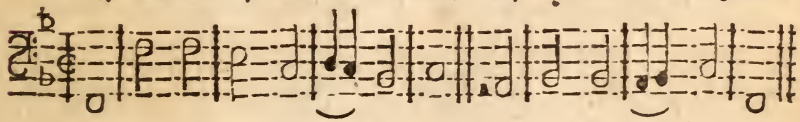
Why doſt thou Ty--rant boaſt Abroad, thy wick-ed Works to praiſe?

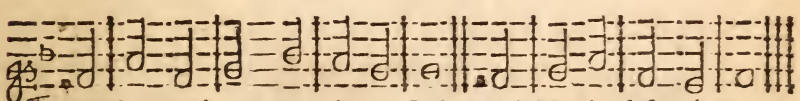


Tenor & Baſſus. *Baſſus 12th.*

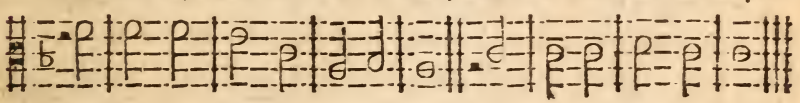


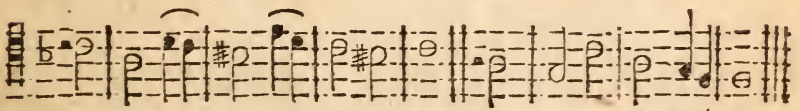
Why doſt thou Ty-rant boaſt Abroad, thy wicked Works to praiſe?



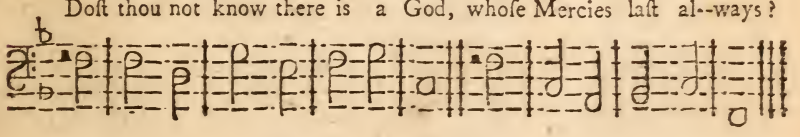


Doſt thou not know there is a God, whoſe Mercies laſt al--ways?





Doſt thou not know there is a God, whoſe Mercies laſt al--ways?



2 Why doth thy Mind yet ſtill deviſe, ſuch wicked Wiles to warp:
Thy Tongue untrue in forging Lies, is like a Razor ſharp.

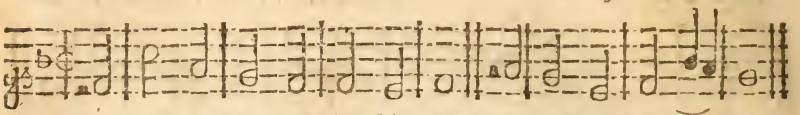
3 On Miſchief why ſett'ſt thou thy Mind, and wilt not walk upright?
Thou loveſt more falſe Tales to find, than bring the Truth to light.

4 Thou doſt delight in Fraud and Guile, in Miſchief, Blood and Wrong:
Thy Lips have learn'd the flatt'ring Stile, O falſe deceitful Tongue!

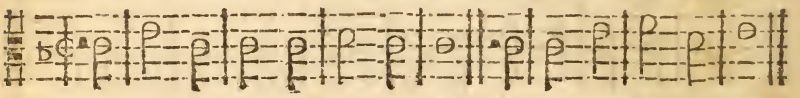
PSALM LIII.

PSALM LIII. *Deal Tune.*

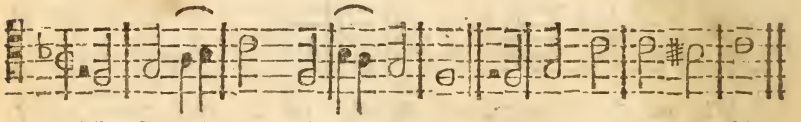
Treble & Contra. *Contra 5th, Treble 8th.*



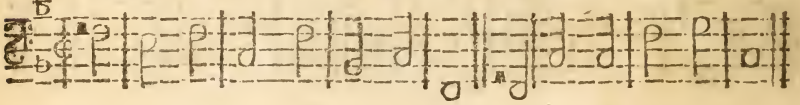
The fool--iſh Man, within his Heart blaſ-phe-mouſ--ly hath ſaid,

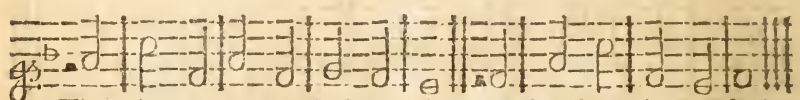


Tenor & Baſſus. *Baſſus Uniſon.*

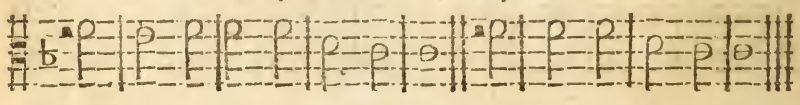


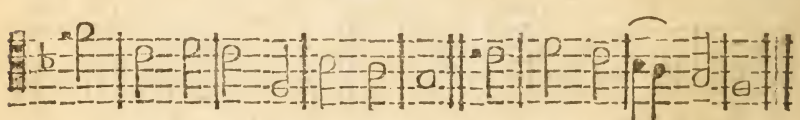
The fool--iſh Man, with--in his Heart blaſ-phe-mouſ-ly hath ſaid,



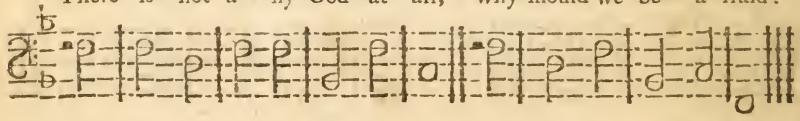


There is not a—ny God at all, why ſhould we be a--fraid?





There is not a—ny God at all, why ſhould we be a--fraid?

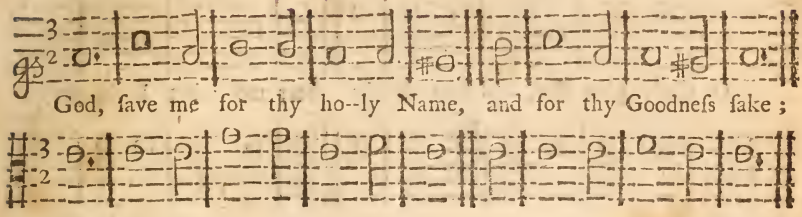


2 They are corrupt, and they alſo a heinous Work have wrought;
Among them all there is not one of Good that worketh ought.
3 The Lord look'd down from Heav'n, upon the Sons of Men below;
To ſee if any were that ſought the living God to know.
4 Out of the Way they all are gone, they all corrupted are;
There is not any that doth good, not one for God doth care.

PSALM LIV.

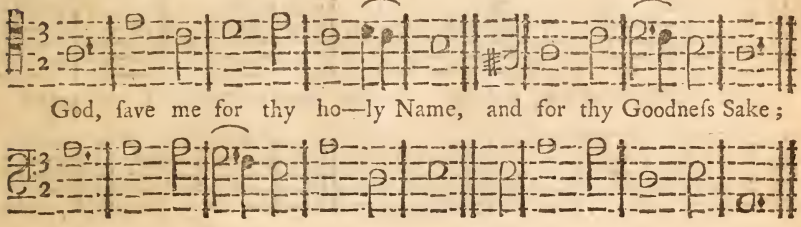
PSALM LIV. *Queenborough Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

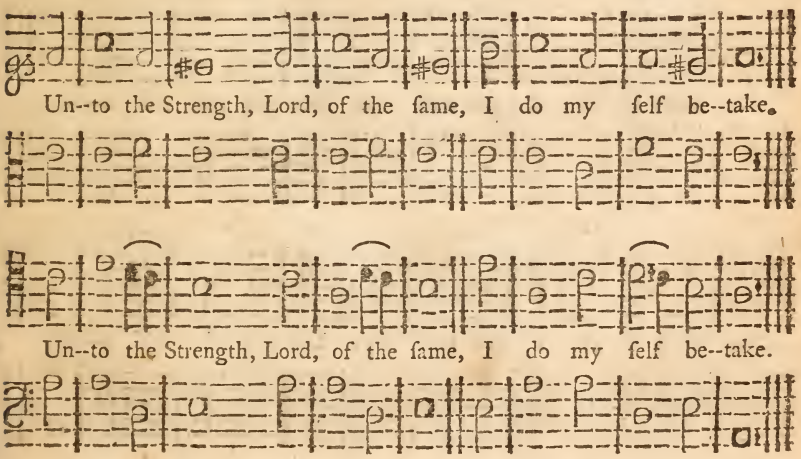


God, ſave me for thy ho--ly Name, and for thy Goodneſs ſake;

Tenor & Baſſus. *Baſſus Uniſon.*



God, ſave me for thy ho—ly Name, and for thy Goodneſs Sake;



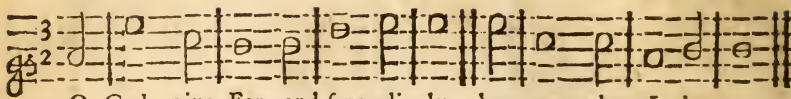
Un--to the Strength, Lord, of the ſame, I do my ſelf be--take.

Un--to the Strength, Lord, of the ſame, I do my ſelf be--take.

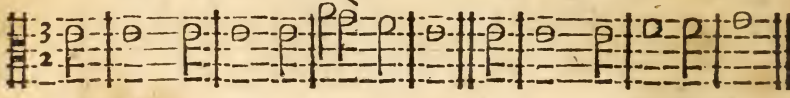
2 Regard, O Lord, and give an Ear, to me when I do pray:
Bow down thy ſelf to me, and hear the Words that I do ſay.
3 For Strangers up againſt me riſe, and Tyrants vex me ſtill;
Who have not God before their Eyes, they ſeek my Soul to ſpill.
4 But lo, my God doth give me Aid, the Lord is nigh at Hand;
With them by whom my Soul is ſtay'd, the Lord doth ever ſtand.

PSALM LV. *Blackmore Tune.*

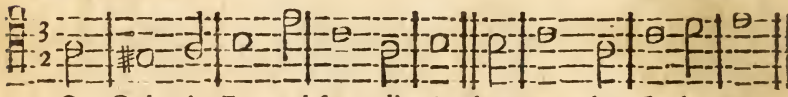
Treble & Contra. *Contra 5th, Treble 8th.*



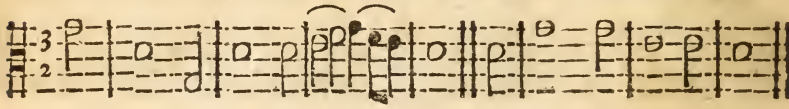
O God, give Ear, and ſpee--di---ly hear me when I do pray;

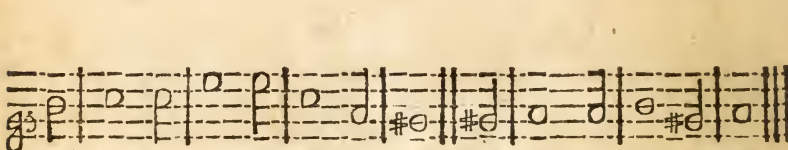


Tenor & Baſſus. *Baſſus Uniſon.*

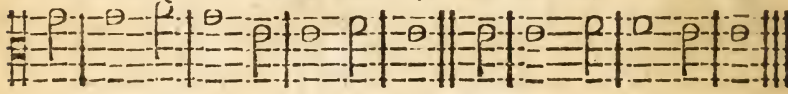


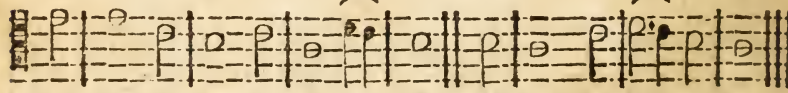
O God, give Ear, and ſpee—di—ly hear me when I do pray;



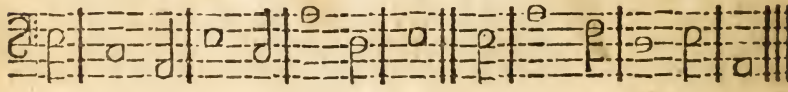


And when to thee I call and cry, hide not thy ſelf a—way.





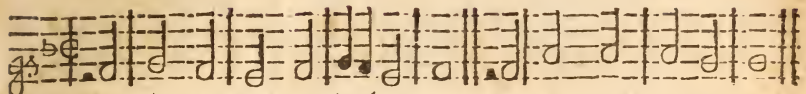
And when to thee I call and cry, hide not thy ſelf a—way.



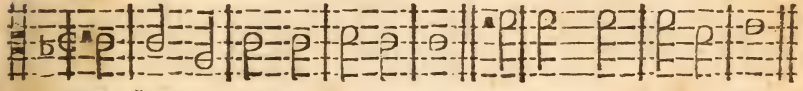
2 Take Heed to me, grant my Requeſt, and anſwer me again;
With Grief I pray full ſore oppreſt, Sorrow doth me conſtrain.
3 Becauſe my Foes with Threats and Cries oppreſs me thro' Deſpite;
And ſo the Wicked Sort likewiſe, to vex me take Delight.
4 For they in Council do conſpire, to charge me with ſome Ill:
And in their haſty Wrath and Ire they do purſue me ſtill.

PSALM LVI. *Orſet Tune.*

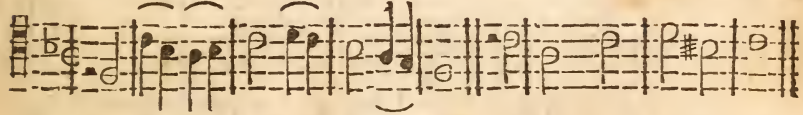
Treble & Contra. *Contra 5th, Treble 8th.*



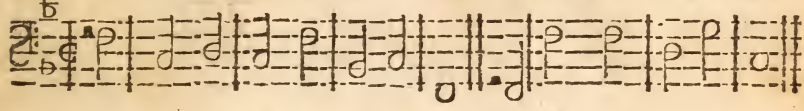
Have Mer-cy, Lord, on me, I pray, for Man would me de-vour;

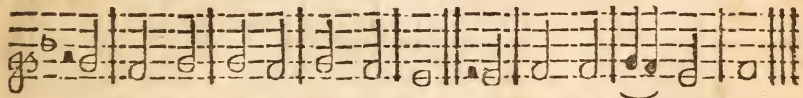


Tenor & Baſſus. *Baſſus Uniſon.*

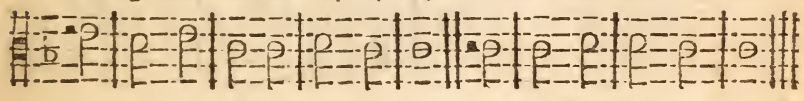


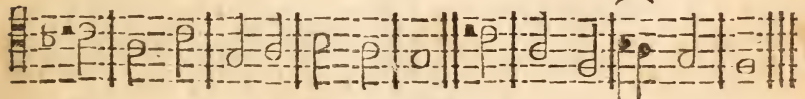
Have Mer--cy, Lord, on me, I pray, for Man would me de-vour;



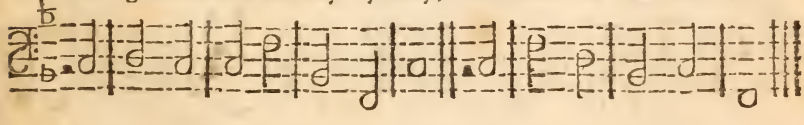


He fight-eth with me Day by Day, and troubleth me each Hour.





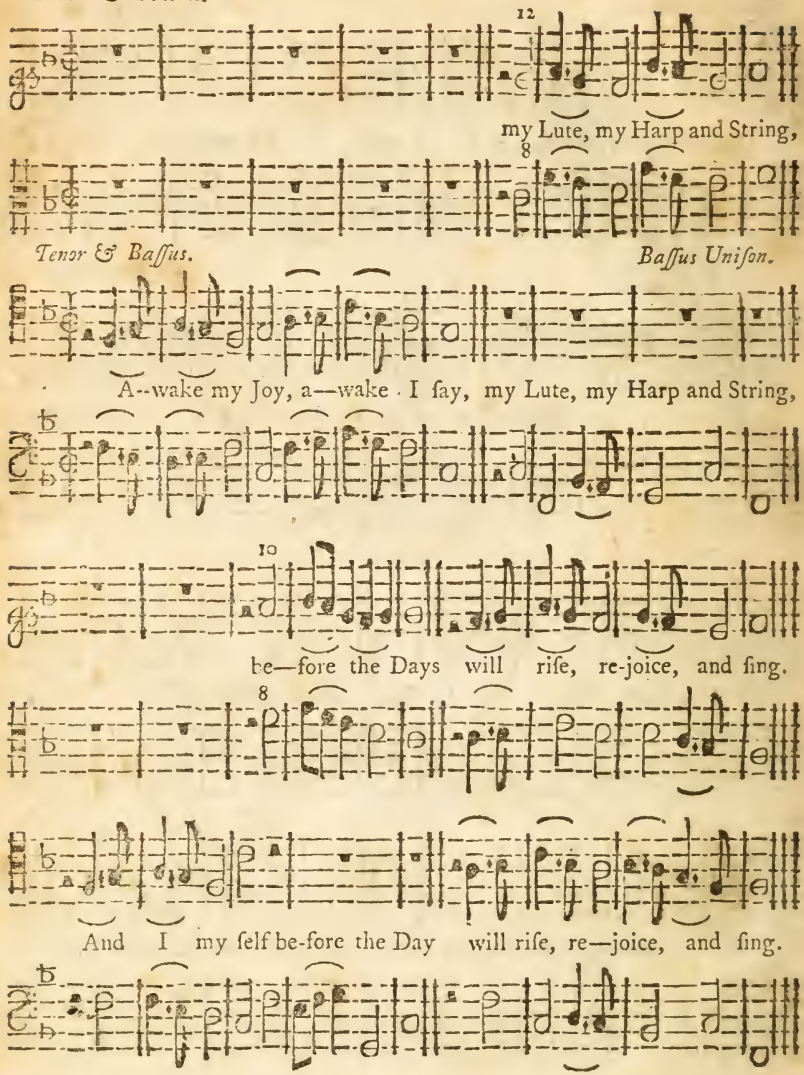
He fight-eth with me Day by Day, and troubleth me each Hour.



2 My Foes do daily enterprize to ſwallow me outright:
To fight againſt me many riſe, O thou moſt high of Might.
3 When they would make me ſore afraid, with Boaſts and Brags of Pride:
I truſt in thee alone for Aid, by thee I will abide.
4 God's Promiſe I do mind and praiſe, O Lord, I ſtick to thee:
I do not care at all Aſſays what Fleſh can do to me.

PSALM LVII. Verse 10, 11, 12, 13.

Treble & Contra.

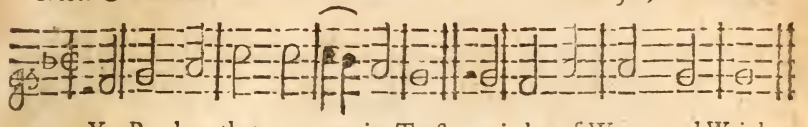


11 Among the People I will tell the Goodness of my God;
And shew his Praise that doth excel in Heathen Lands abroad.
12 His Mercy doth extend as far as the Heav'ns all are high:
His Truth as high as any Star, that shineth in the Sky.
13 Set forth and shew thy self, O God, above the Heav'ns most bright;
Exalt thy self on Earth abroad, thy Majesty and Might.

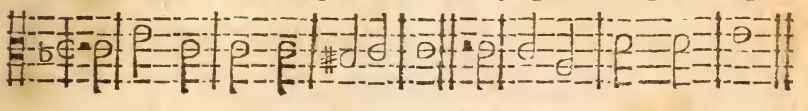
PSALM LVIII.

PSALM LVIII. *Bulphan Tune.*

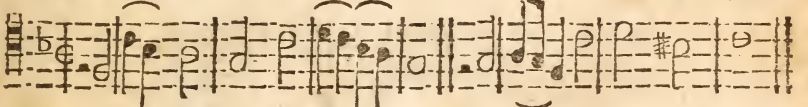
Treble & Contra. *Contra 5th, Treble 8th.*



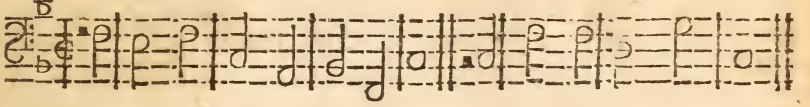
Ye Ru--lers that are put in Truſt to judge of Wrong and Wright,

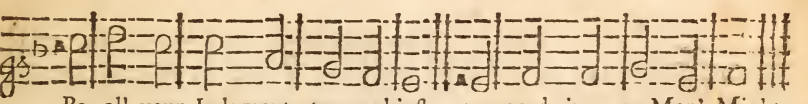


Tenor & Baſſus. *Baſſus Uniſon.*

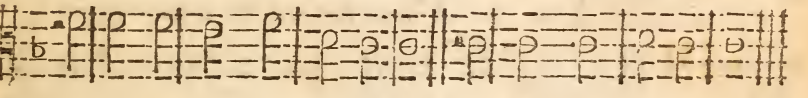


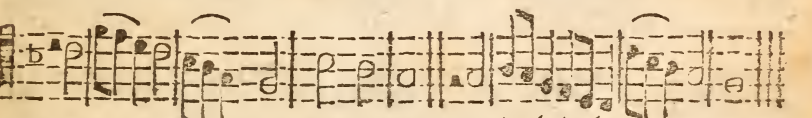
Ye Ru--lers that are put in Truſt, to judge of Wrong and Wright,



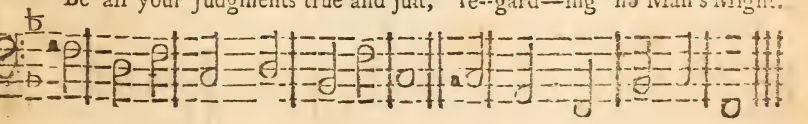


Be all your Judgments true and juſt, re--gard--ing no Man's Might.





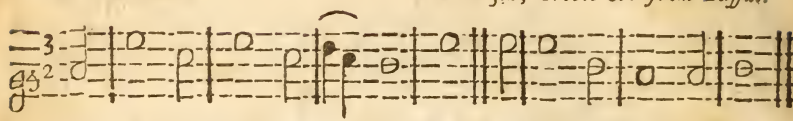
Be all your Judgments true and juſt, re--gard—ing no Man's Might.



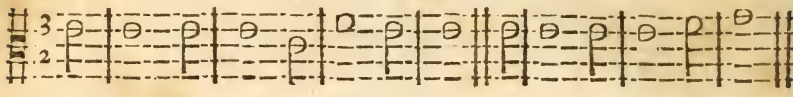
2 Nay in your Hearts ye daily muſe in Miſchief to conſent:
And where ye ſhould true Juſtice uſe, your Hands to Bribes are bent.
3 The wicked Sort from their Birth Day, have erred on this wiſe,
And from their Mother's Womb alway have uſed Craft and Lies.
4 In them the Poiſon and the Breath of Serpents doth appear:
Yea, like the Adder that is deaf, and faſt doth ſtop her Ear.

PSALM LIX. St. *Auſtin's Tune.*

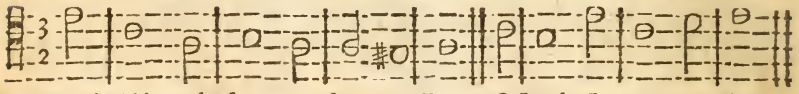
Treble & Contra. *Contra 5th, Treble 8th from Baſſus.*



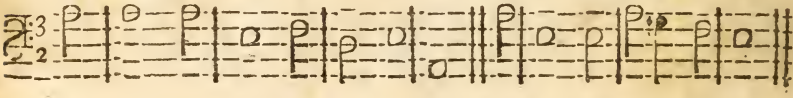
Send Aid and ſave me from my Foes, O Lord, I pray to thee;

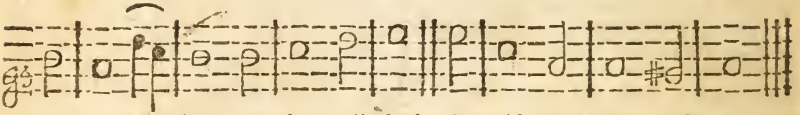


Tenor & Baſſus. *Baſſus 5th.*

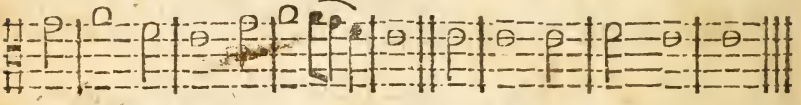


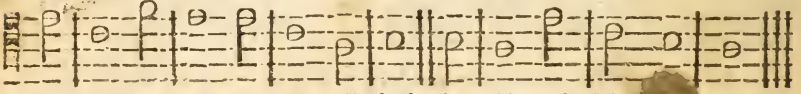
Send Aid and ſave me from my Foes, O Lord, I pray to thee;



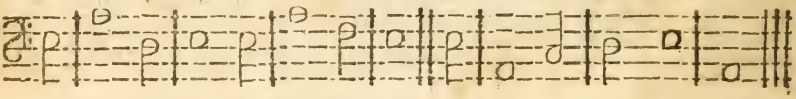


De--fend and keep me from all thoſe that riſe and ſtrive with me.





De--fend and keep me from all thoſe that riſe and ſtrive with me.



2 O Lord, preſerve me from thoſe Men whoſe Doings are not good;
And ſet me ſure and ſafe from them that thirſt ſtill after Blood.

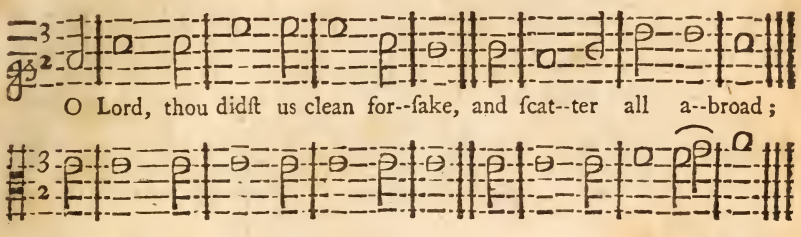
3 For lo, they wait my Soul to take, they rage againſt me ſtill;
Yea, for no Fault that I did make, I never did them Ill.

4 They run and do themſelves prepare, when I no whit offend;
Ariſe and ſave me from their Snare, and ſee what they intend.

PSALM LX.

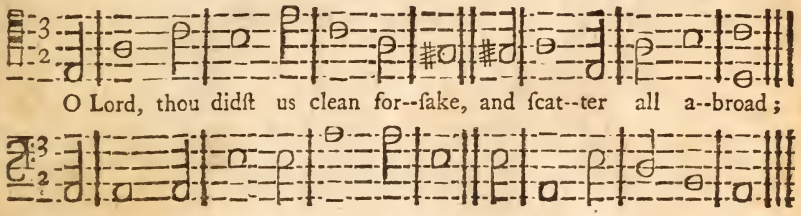
PSALM LX. St. *Asaph*'s *Tune.*

Treble & Contra. *Contra 12th, Treble 15th from Bassus.*

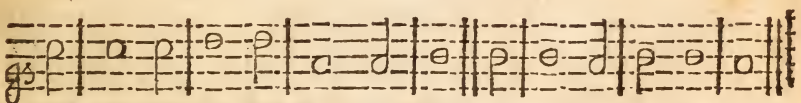


O Lord, thou didst us clean for--sake, and scat--ter all a--broad;

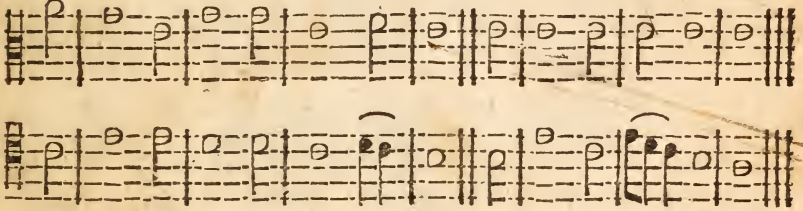
Tenor & Bassus. *Bassus 5th.*



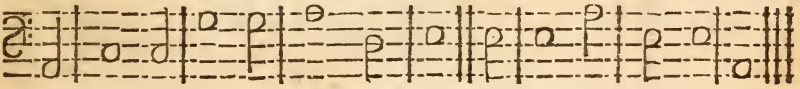
O Lord, thou didst us clean for--sake, and scat--ter all a--broad;



Such great Dis-plea-sure thou didst take; re--turn to us, O God.



Such great Dis-plea--sure thou didst take; re--turn to us, O God.

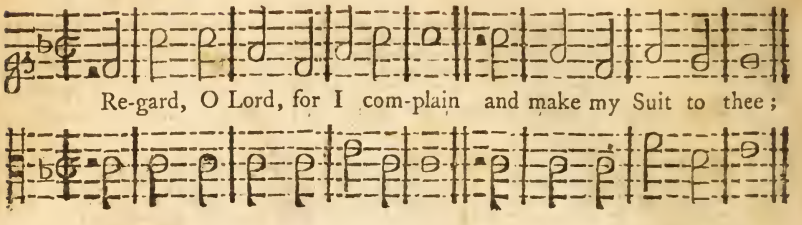


2 Thy Might did move the Land so sore, that it in sunder brake;
The Health thereof, O Lord, restore, for it doth bow and quake.
3 With heavy Things thou plagu'st thus the People that are thine:
And thou hast given unto us a Drink of deadly Wine.
4 But yet to such as fear thy Name, a Banner thou dost shew;
That they may triumph in the same, because thy Word is true.

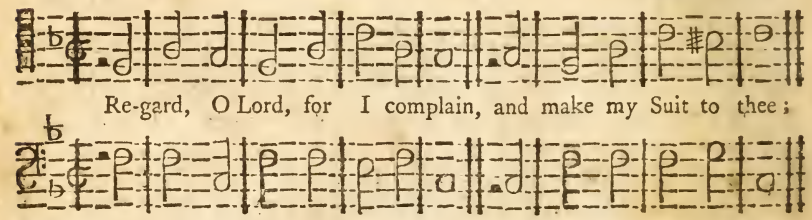
PSALM LXI.

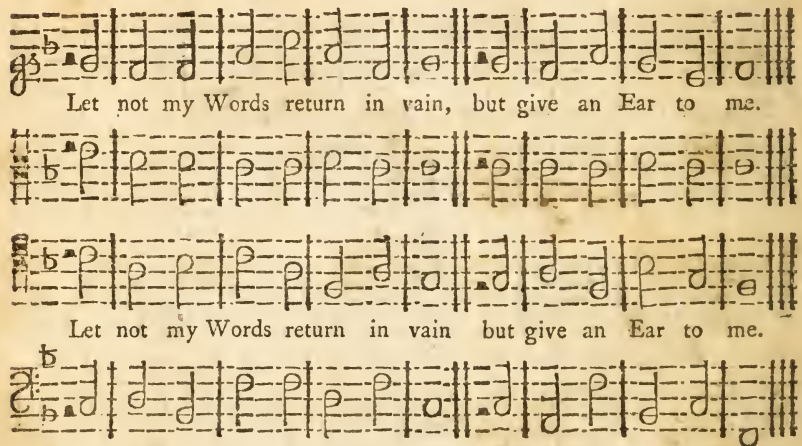
PSALM LXI. *Southbenfleet Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



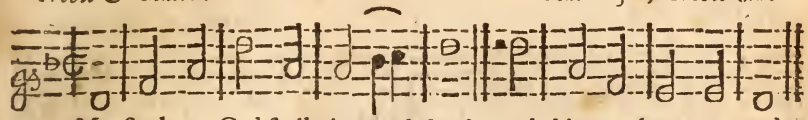


2 From out the Coaſts and utmoſt Parts of all the Earth I cry:
In Grief and Anguiſh of my Heart, to thee, O God, moſt high.
3 Upon the Rock of thy great Pow'r my woful Mind repoſe;
Thou art my Hope, my Fort and Tow'r, my Fence againſt my Foes.
4 Within thy Tent I long to dwell, there ever to abide;
Under thy Wings I know right well, I ſhall me ſafely hide.

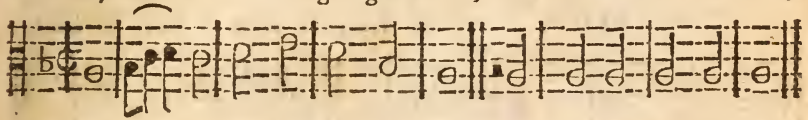
PSALM LXII.

PSALM LXII. *Kellington Tune.*

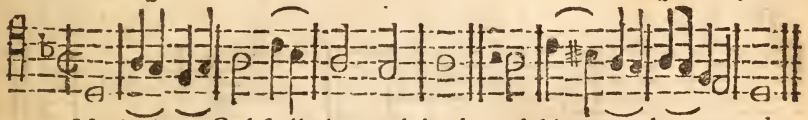
Treble & Contra. *Contra 5th, Treble 8th.*



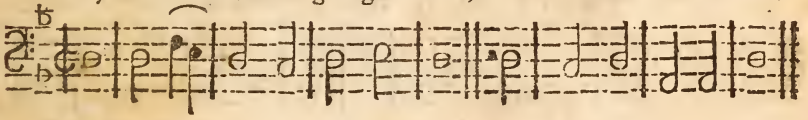
My Soul to God ſhall give good heed, and him a--lone at--tend;

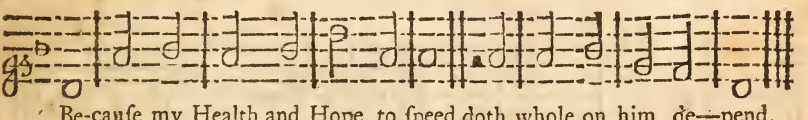


Tenor & Baſſus. *Baſſus Uniſon.*

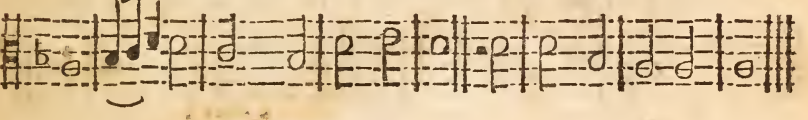


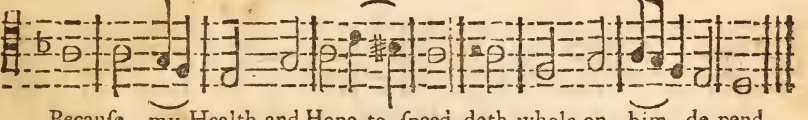
My Soul to God ſhall give good heed, and him a—lone at-tend;



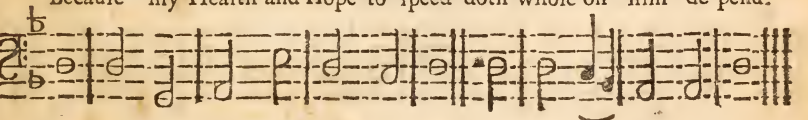


Be-cauſe my Health and Hope to ſpeed doth whole on him de—pend.





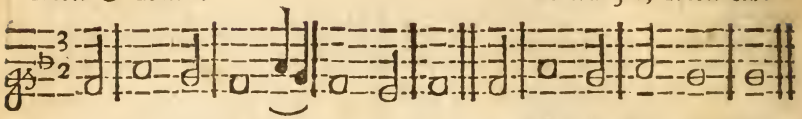
Becauſe my Health and Hope to ſpeed doth whole on him de-pend.



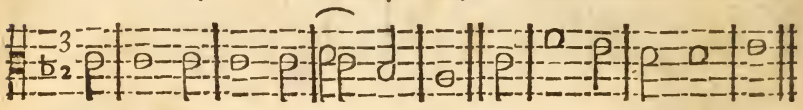
2 For he alone is my Defence, my Rock, my Health and Aid;
He is my Stay, and no Pretence ſhall make me much diſmay'd.
3 O wicked Folk, how long will ye uſe Craft? ſure ye muſt fall;
For as a rotten Hedge ye be, and like a tott'ring Wall.
4 Whom God doth love, ye ſeek always to put him to the worſe;
You love to lye, with Mouth ye praiſe, and yet your Heart doth curſe.

PSALM LXIII. *Namure Tune.*

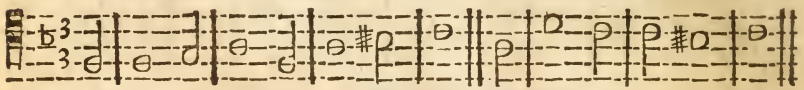
Treble & Contra. *Contra 5th, Treble 8th.*



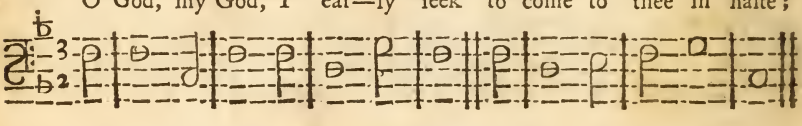
O God, my God, I ear—ly ſeek, to come to thee in haſte;

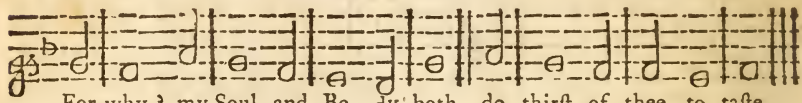


Tenor & Baſſus. *Baſſus Uniſon.*

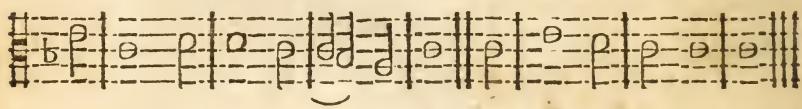


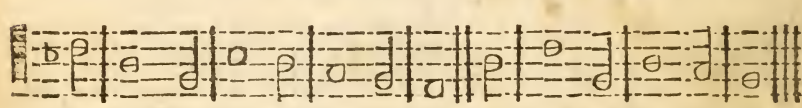
O God, my God, I ear—ly ſeek to come to thee in haſte;



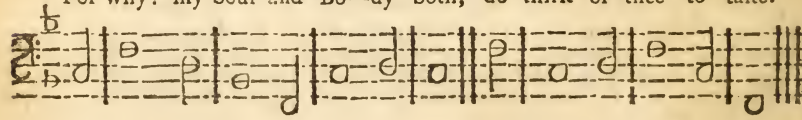


For why? my Soul and Bo—dy both do thirſt of thee to taſte.





For why? my Soul and Bo—dy both, do thirſt of thee to taſte.

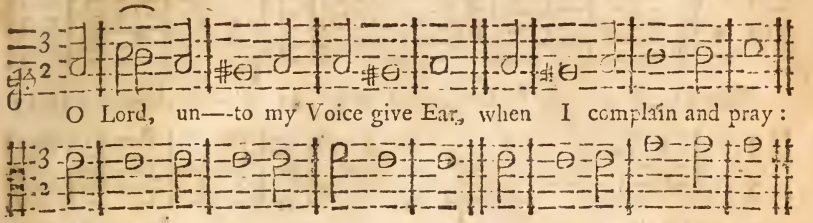


2 And in this barren Wilderneſs, where Waters there are none;
My Fleſh is parch'd for Thought of thee, for thee I wiſh alone.
3 That I might ſee yet once again, thy Glory, Strength and Might,
As I was wont it to behold within thy Temple bright.
4 For why? thy Mercies far ſurmount this Life and wretched Days:
My Lips therefore ſhall give to thee, due Honour, Laud and Praiſe.

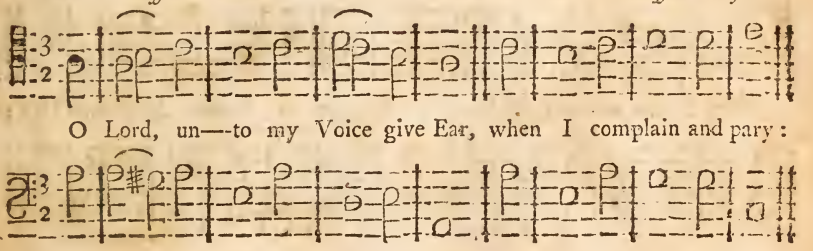
PSALM LXIV.

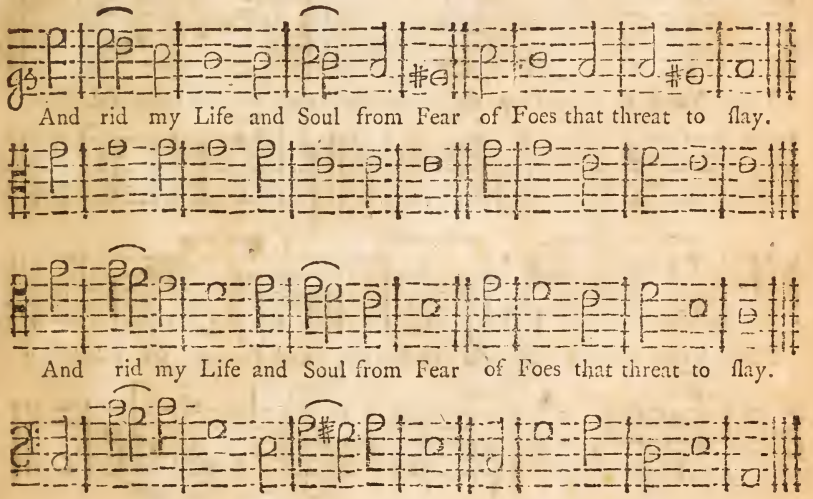
PSALM LXIV.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*

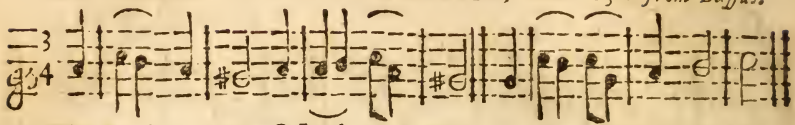




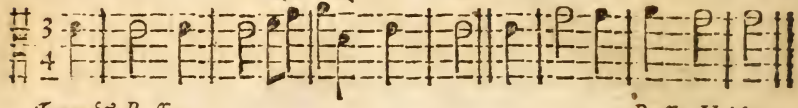
2 Defend me from that Sort of Men who in Deceit do lurk:
And from the frowning Face of them who all ill Feats do work.
3 Who wet their Tongues as we have ſeen Men whet and ſharp their Swords;
And ſhoot Abroad their Arrows keen, I mean moſt bitter Words.
4 They privily do ſhoot their Shaft, the upright Man to hit;
The Innocent to ſtrike by Craft, they care or fear no whit.

PSALM LXV.

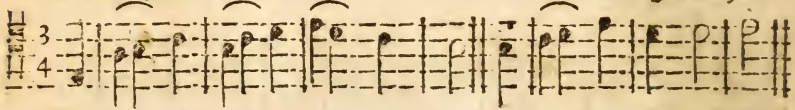
Treble & Contra. *Contra 12th, Treble 15th from Baſſus.*



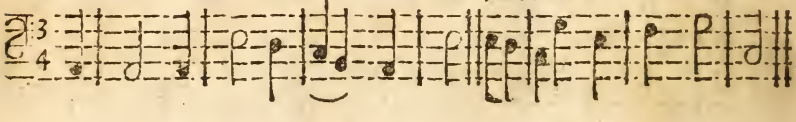
Thy Praiſe a--lone, O Lord, doth reign, in Si—on thine own Hill;

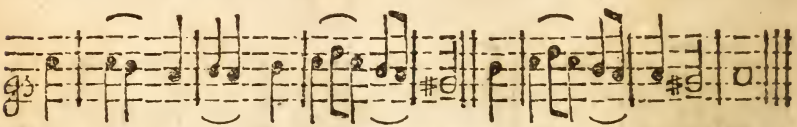


Tenor & Baſſus. *Baſſus Uniſon.*

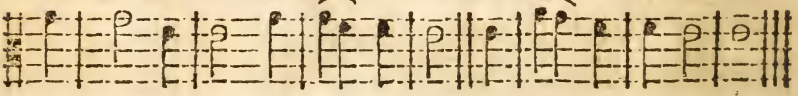


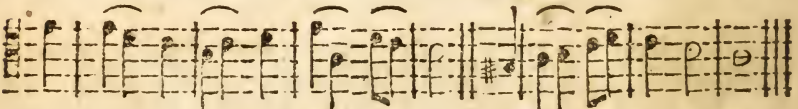
Thy Praiſe a—lone, O Lord, doth reign, in Si—on thine own Hill;



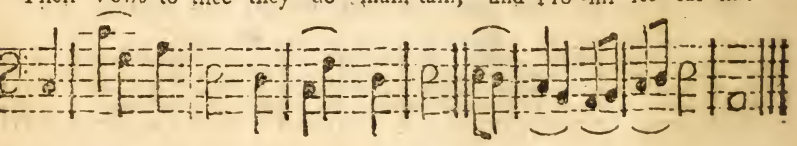


Their Vows to thee they do main-tain, and Pro—mi--ſes ful--fill.





Their Vows to thee they do main-tain, and Pro--mi--ſes ful--fill.



2 For that thou doſt their Pray'rs ſtill hear, and doſt thereto agree;
The People all both far and near, with Truſt ſhall come to thee.

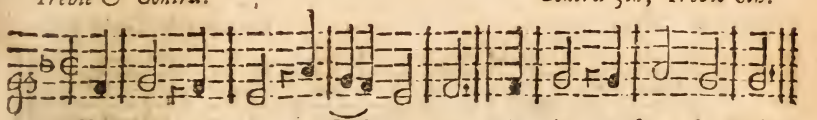
3 Our wicked Life ſo far exceeds, that we ſhall fall therein:
But Lord forgive our great Miſdeeds, and purge us from our Sin.

4 The Man is bleſt whom thou doſt chuſe within thy Courts to dwell;
Thy Houſe and Temple he ſhall uſe with Pleaſures that excel.

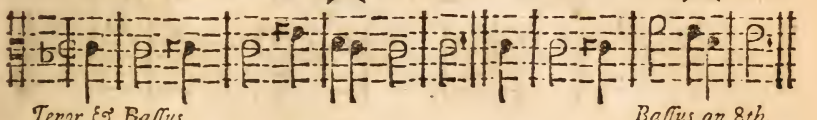
PSALM LXVI.

PSALM LXVI. St. *James's New Tune.*

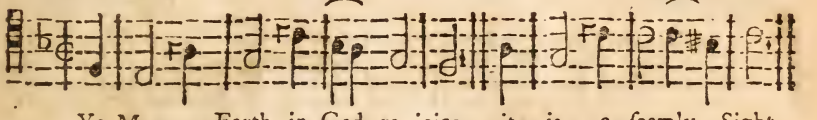
Treble & Contra. *Contra 5th, Treble 8th.*



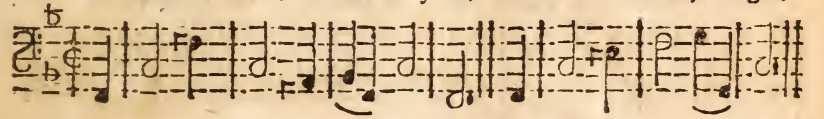
Ye Men on Earth, in God re--joice, it is a seem--ly Sight,

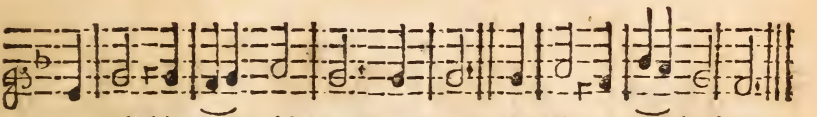


Tenor & Baſſus. *Baſſus an 8th.*

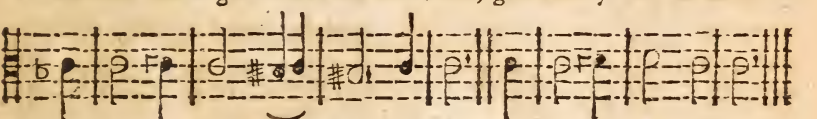


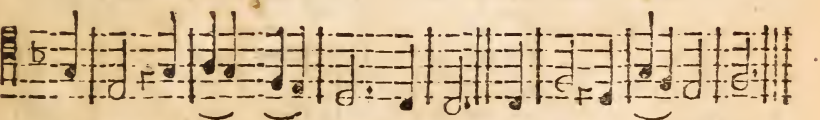
Ye Men on Earth, in God re--joice, it is a ſeemly Sight,



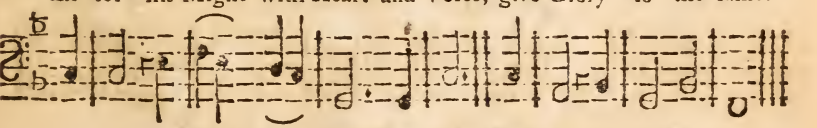


Ex—tol his Might with Heart and Voice, give Glo-ry to the ſame.





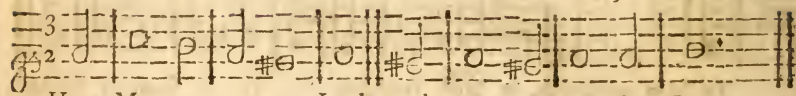
Ex--tol his Might with Heart and Voice, give Glory to the ſame.



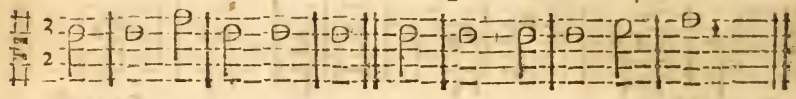
2 How wonderful, O Lord, ſay ye, in all thy Works thou art!
Thy Foes for Fear ſhall ſeek to thee, full ſore againſt their Heart.
3 All Men that dwell the Earth thro'out, ſhall praiſe the Name of God:
The Laud whereof the World about is ſhew'd and ſet Abroad.
4 All Folk come forth, behold and ſee what Things the Lord hath wrought;
Mark well the wondrous Works that he for Man to paſs hath brought.

PSALM LXVII. *Guilford Tune.*

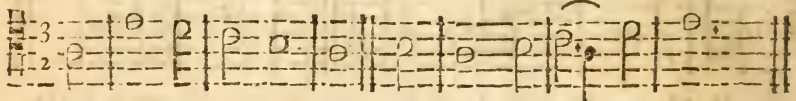
Treble & Contra. *Contra 5th, Treble 8th.*



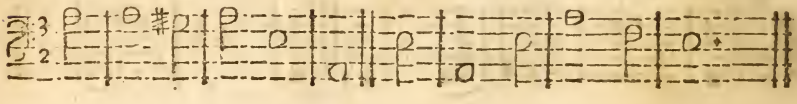
Have Mer--cy on us, Lord, and grant to us thy Grace:

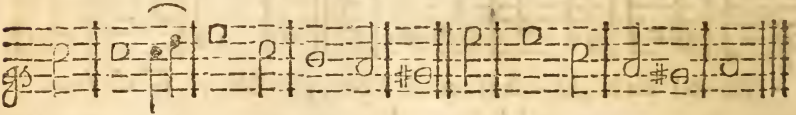


Tenor & Baſſus. *Baſſus Uniſon.*

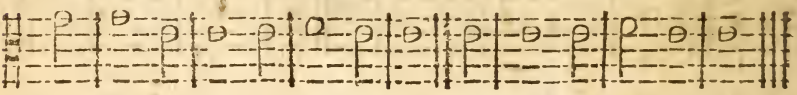


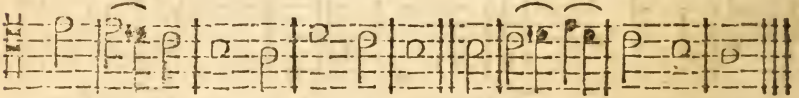
Have Mer--cy on us, Lord, and grant to us thy Grace:



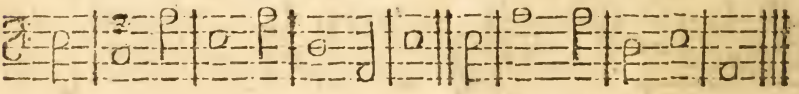


To ſhew to us do thou ac--cord, the Brightneſs of thy Face.





To ſhew to us do thou ac--cord, the Brightneſs of thy Face.

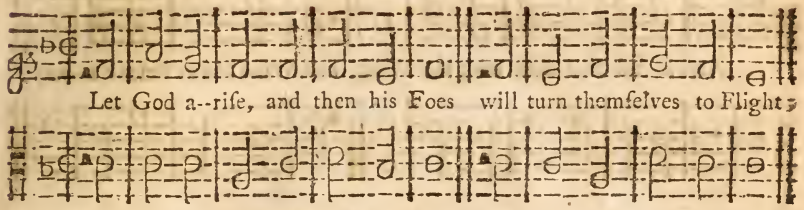


2 That all the Earth may know the Way to godly Wealth;
And all the Nations here below may ſee thy ſaving Health.
3 Let all the World, O God, give Praiſe unto thy Name;
And let the People all Abroad extol and laud the ſame.
4 Thro'out the World ſo wide, let all rejoice with Mirth;
For thou with Truth and Right doſt guide the Nations of the Earth.

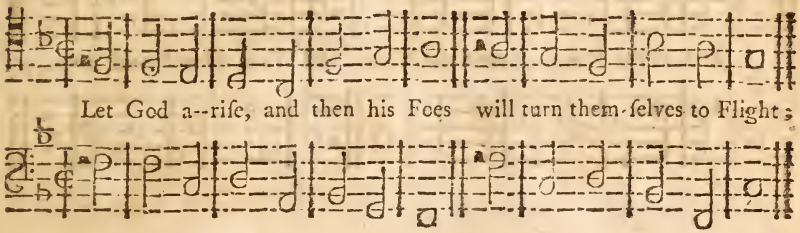
PSALM LXVIII.

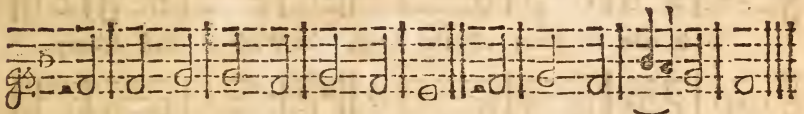
PSALM LXVIII.

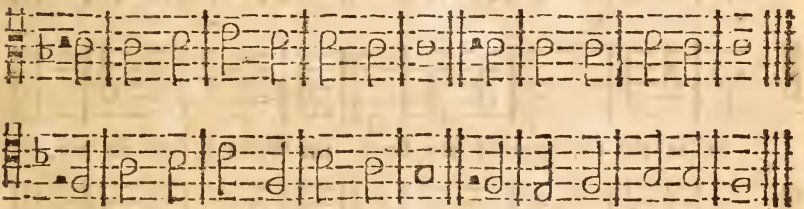
Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus Unison.*



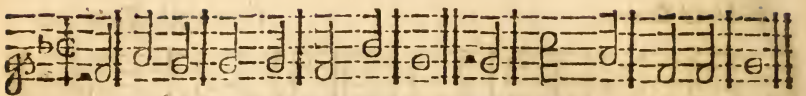




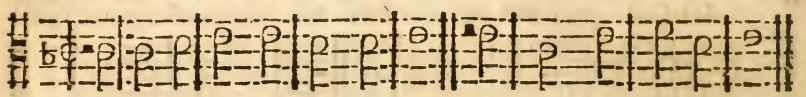
3 But righteous Men before the Lord, shall heartily rejoice ;
They shall be glad and merry all, and chearful in their Voice.

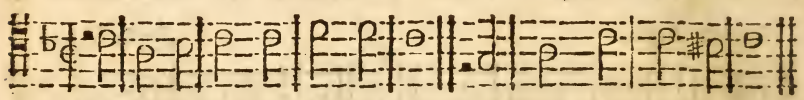
Con-

Continued.

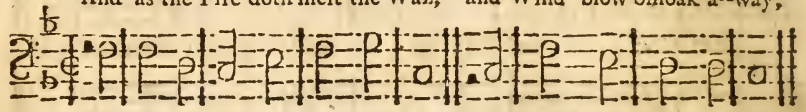


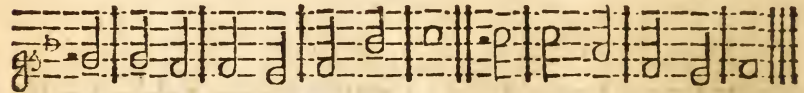
And as the Fire doth melt the Wax, and Wind blows Smoak a--way.



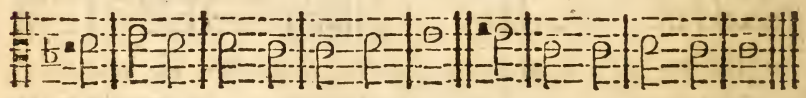


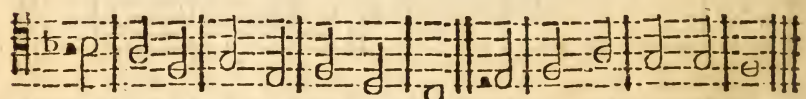
And as the Fire doth melt the Waz, and Wind blow Smoak a--way,



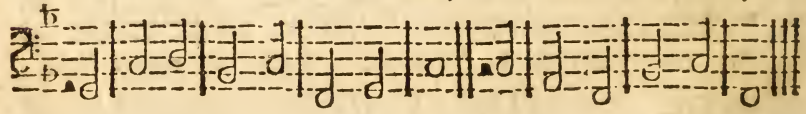


So in the Pre-ſence of the Lord, the Wick-ed ſhall de--cay.





So in the Pre-ſence of the Lord, the Wick-ed ſhall de--cay.

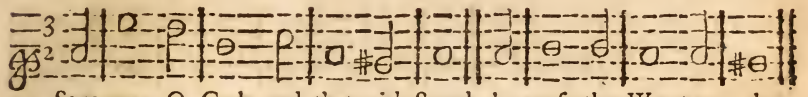


4 Sing Praiſe, ſing Praiſe unto the Lord, who rideth on the Sky;
Extol the great Jehovah's Name, and him ſtill magnify.

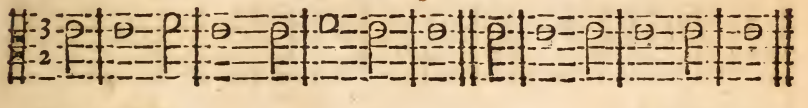
PSALM LXIX.

PSALM LXIX. *North Benfleet Tune.*

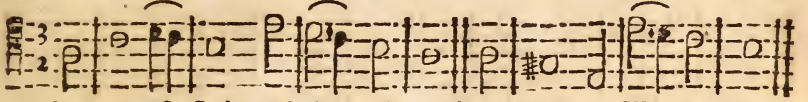
Treble & Contra. *Contra 5th, Treble 8th.*



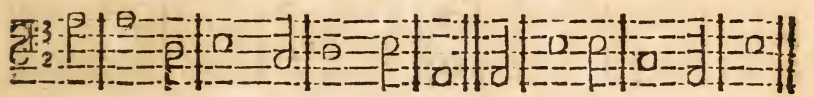
Save me, O God, and that with Speed, be-cauſe the Wa--ters do

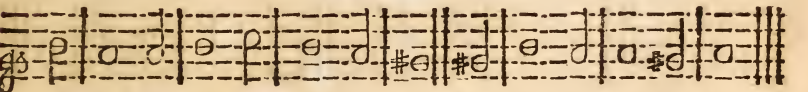


Tenor & Baſſus. *Baſſus Uniſon.*

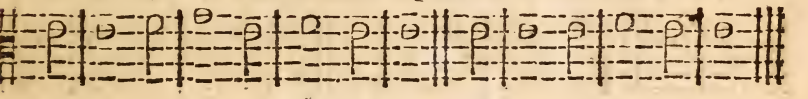


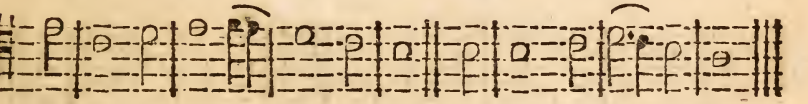
Save me, O God, and that with Speed, be-cauſe the Wa--ters do



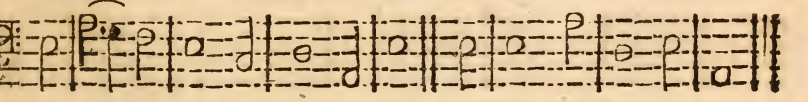


So ve—ry nigh my Soul pro--ceed, and en--ter there--in—to.





So ve—ry nigh my Soul pro--ceed, and en—ter there-in—to.

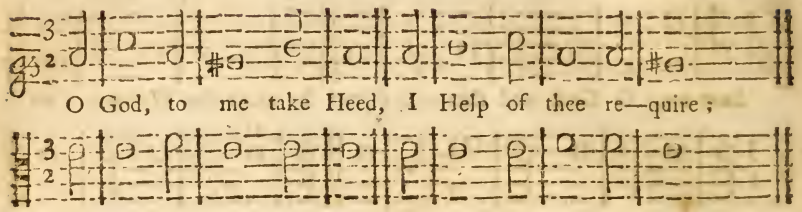


2 I ſink full deep in Mire and Clay, where I can feel no Ground:
And in deep Waters, where I may moſt ſuddenly be drown'd.
3 With crying I am weary, lo, my Throat is hoarſe and dry:
My Sight doth fail, looking alſo for Help to God on high:
4 My Foes that guiltleſs do oppreſs my Soul, with Hate are led;
In Number ſure they are no leſs than Hairs upon my Head.

PSALM LXX.

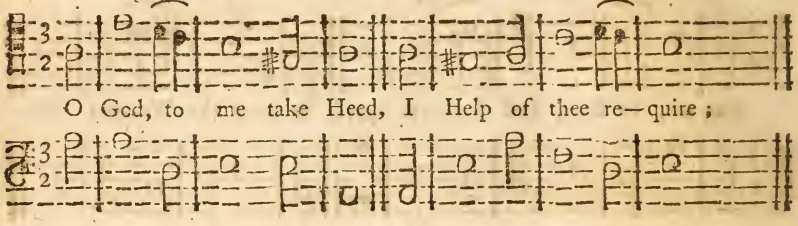
PSALM LXX. *Childerditch Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

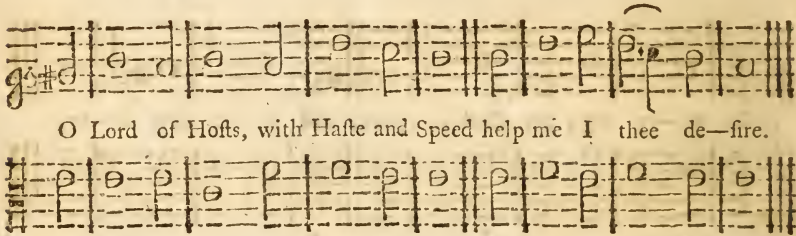


O God, to me take Heed, I Help of thee re—quire;

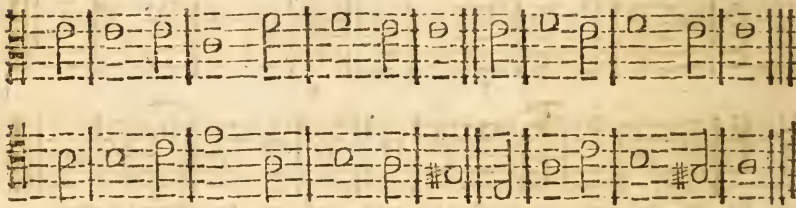
Tenor & Baſſus. *Baſſus Uniſon.*



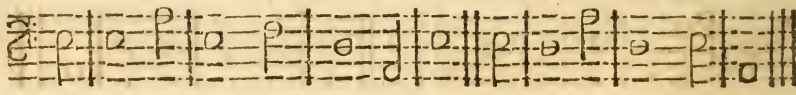
O God, to me take Heed, I Help of thee re—quire;



O Lord of Hoſts, with Haſte and Speed help me I thee de—ſire.



O Lord of Hoſts, with Haſte and Speed, help me I thee de—ſire.

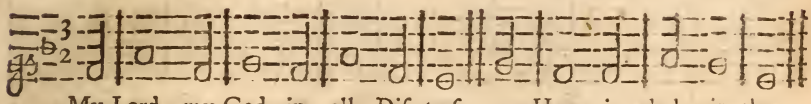


2 With Shame confound them all, that ſeek my Soul to ſpill;
Let them be turned back and fall, that think and wiſh me ill.
3 Let them rewarded be with Infamy and Shame:
Who when Harm happens unto me, do triumph at the ſame.
4 But let them joyful be in thee with Joy and Wealth:
Who only truſt and ſeek to thee, and to thy ſaving Health.

PSALM LXXI.

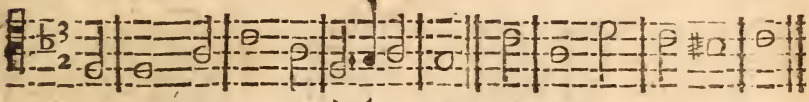
PSALM LXXI. *Kingston Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

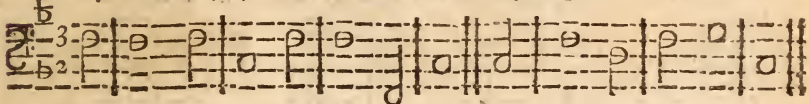


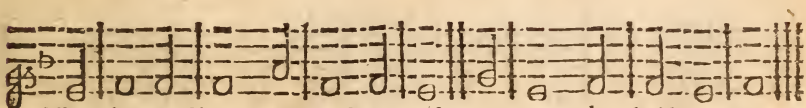
My Lord, my God, in all Dif--trefs, my Hope is whole in thee:

Tenor & Baffus. *Baffus Unifon.*

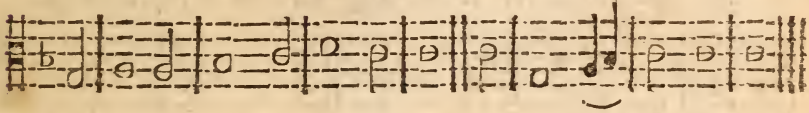


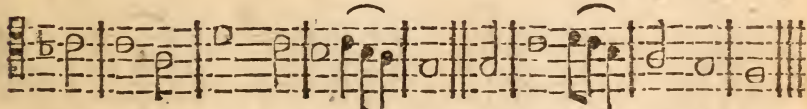
My Lord, my God, in all Dif-trefs, my Hope is whole in thee:



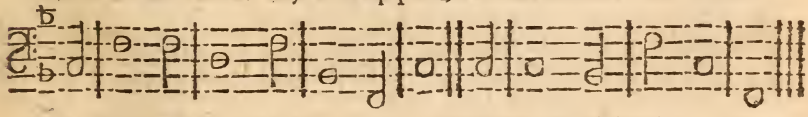


Then let no Shame my Soul op-prefs, nor once take hold on me.





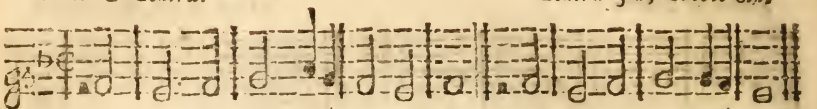
Then let no Shame my Soul op prefs, nor once take hold on me



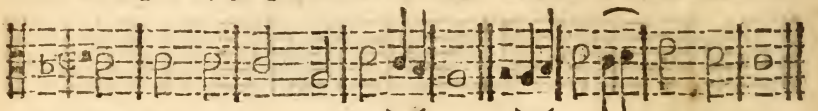
2 As thou art juft, defend me Lord, and rid me out of dread;
Give ear, and to my Suit accord, and fend me help at need.
3 Be thou my Rock, to whom I may for Aid all times refort:
Thy Promife is to help alway; thou art my Fence and Fort.
4 Save me, my God, from wicked Men, and from their Strength and Pow'r;
From Folk unjuft, and alfo them that cruelly devour.

PSALM LXXII.

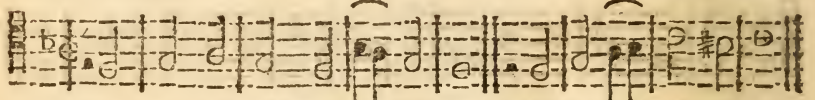
Treble & Contra. *Contra 5th, Treble 8th.*



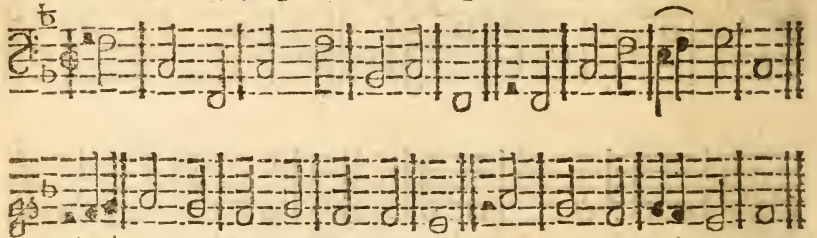
Lord, give thy Judgments to the King, there--in inſtruct him well;



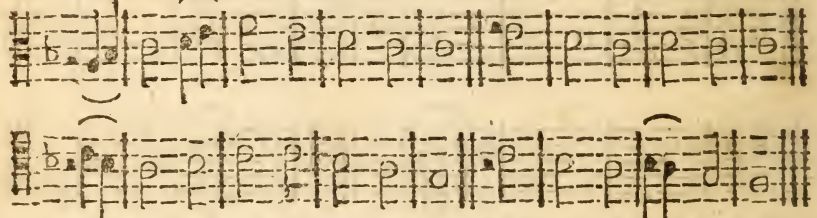
Tenor & Baſſus. *Baſſus Uniſon.*



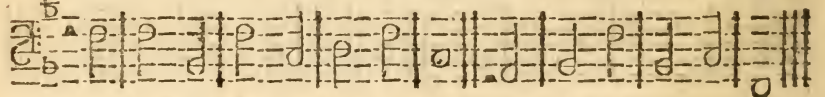
Lord, give thy Judgments to the King, there--in in-ſtruct him well;



And with his Son, in ev'--ry thing, Lord, let thy Juſ--tice dwell;



And with his Son in ev'--ry thing, Lord, let thy Juſ--tice dwell.



2 That he may govern uprightly, and rule thy Folk with right;
And ſo defend with Equity the Poor that have no might.

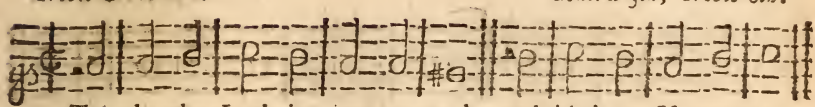
3 And let the Mountains that are high unto thy Folk give Peace:
Let little Hills alſo apply in juſtice to encreaſe;

4 That he may help the Weak, and Poor with Aid, and make them ſtrong,
And ſo deſtroy, for evermore, all thoſe that do them wrong.

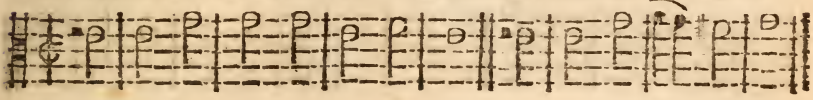
PSALM LXXIII.

PSALM LXXIII.

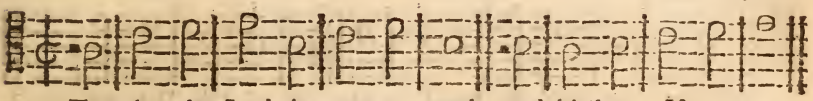
Treble & Contra. *Contra 5th, Treble 8th.*



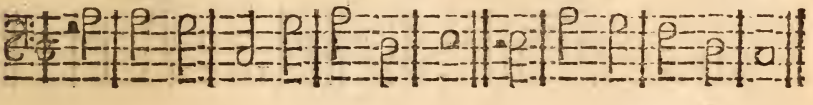
Tru—ly the Lord is ve—ry good, and kind to If—ra—el,

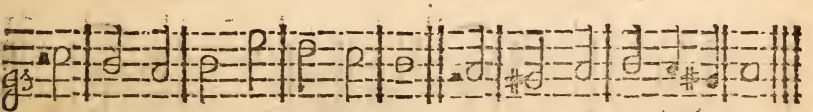


Tenor & Baſſus. *Baſſus Uniſon.*

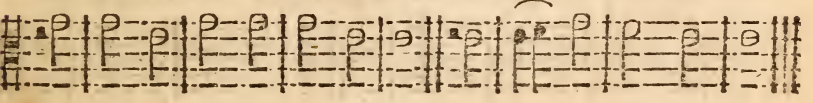


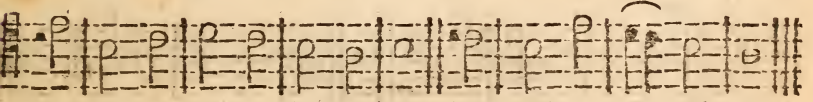
Tru—ly the Lord is ve—ry good, and kind to If—ra—el,



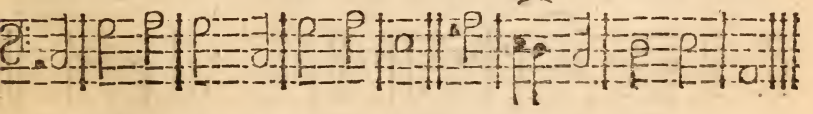


And to all ſuch as ſafe—ly keep their Conſcience pure and well.





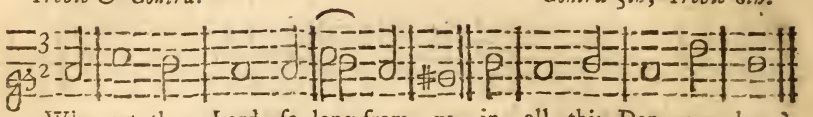
And to all ſuch as ſafe--ly keep their Conſtience pure and well.



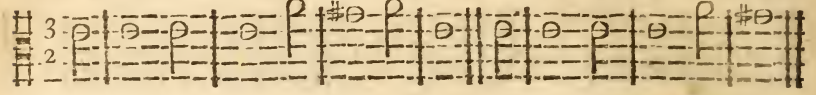
2 But as for me, I almoſt ſlipt, my Feet began to ſlide :
Before that I was well aware my Steps did turn aſide.
3 For when I ſaw ſuch fooliſh Men, I grudg'd with great Diſdain,
That wicked Men all things ſhould have without Turmoil and Pain.
4 They never ſuffer Pains nor Grief, as if Death ſhould them ſmite :
Their Bodies are full ſtout and ſtrong, and ever in good plight.

PSALM LXXIV.

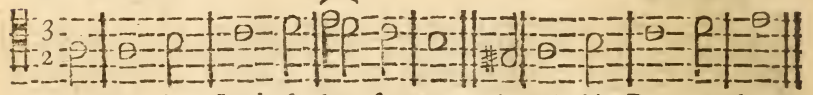
Treble & Contra. *Contra 5th, Treble 8th.*



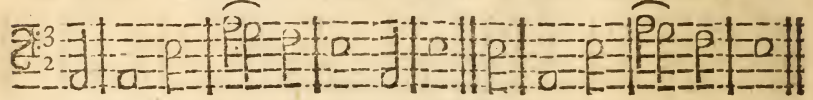
Why art thou, Lord, ſo long from us, in all this Dan—ger deep?

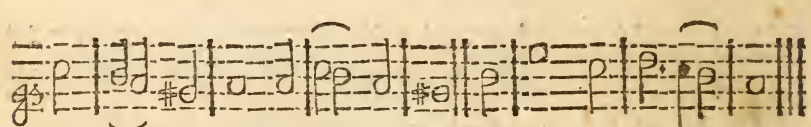


Tenor & Baſſus. *Baſſus an 8th.*

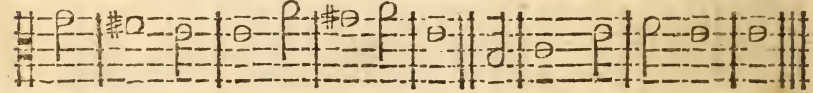


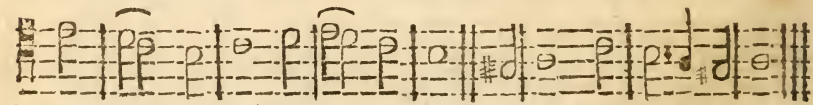
Why art thou, Lord, ſo long from us in all this Dan--ger deep?



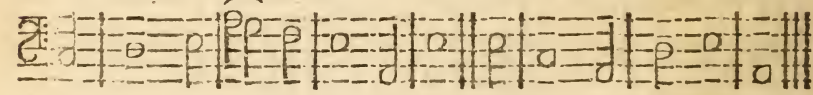


Why doth thy An--ger kin--dle thus at thy own Paſ-ture Sheep.





Why doſt thine An--ger kin--dle thus at thy own Paſ-ture Sheep?

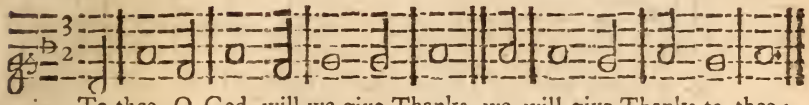


2 Lord, call thy People to thy Thought, which have been thine ſo long;
The which thou haſt redeem'd, and brought from Bondage ſore and ſtrong.
3 Have Mind therefore, and think upon, remember it full well,
Thy pleaſant Place, thy Mount-Sion, where thou waſt wont to dwell.
4 Lift up thy Feet and come in haſte, and all thy Foes deface,
Who now, at Pleaſure, rob and waſte, within thy holy Place.

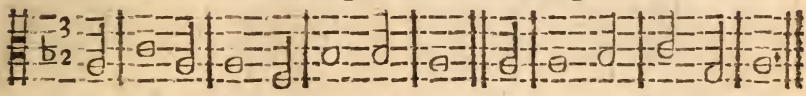
PSALM LXXV.

PSALM LXXV. *Worceſter Tune.*

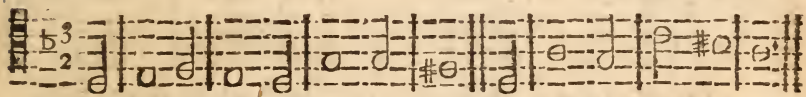
Treble & Contra. *Contra 5th, Treble 8th.*



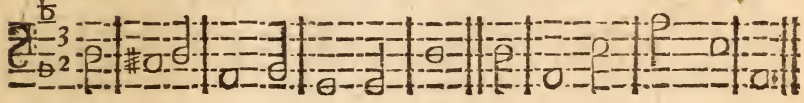
To thee, O God, will we give Thanks, we will give Thanks to thee:

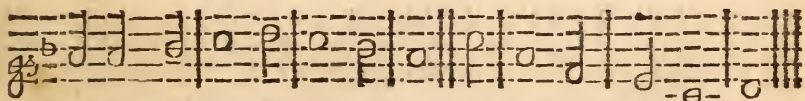


Tenor & Baſſus. *Baſſus Uniſon.*

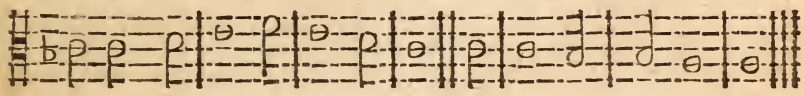


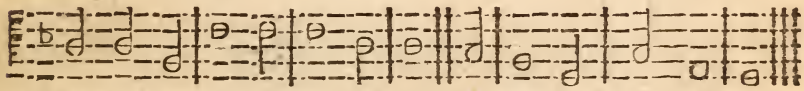
To thee, O God, will we give Thanks, we will give Thanks to thee:



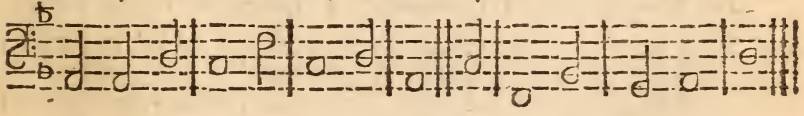


Since thy Name is ſo near, de-clare thy wondrous Works will we.





Since thy Name is ſo near, de-clare thy wondrous Works will we.

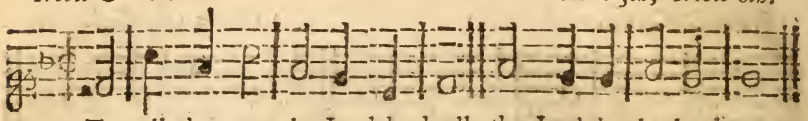


2 I will uprightly judge, when get convenient Time I may:
The Earth is weak, and all therein, but I her Pillars ſtay.
3 I did to the mad People ſay, deal not ſo furiouſly:
And unto the ungodly Ones, lift not your Horns on high.
4 I ſaid unto them ſet not up, your raiſed Horns on high:
And ſee that with ſtiff Neck you do not ſpeak preſumptiouſly.

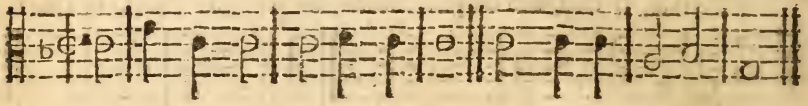
PSALM LXXVI.

PSALM LXXVI. *Little Warley Tune.*

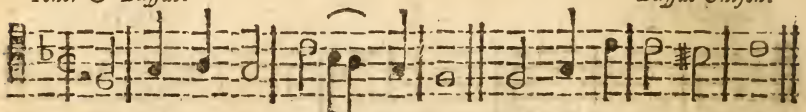
Treble & Contra. *Contra 5th, Treble 8th.*



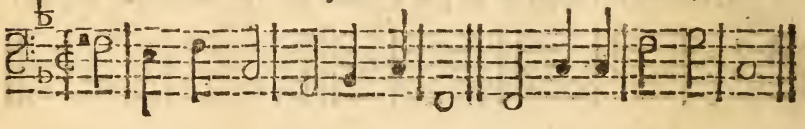
To all that now in Ju--dah dwell, the Lord is clearly known,

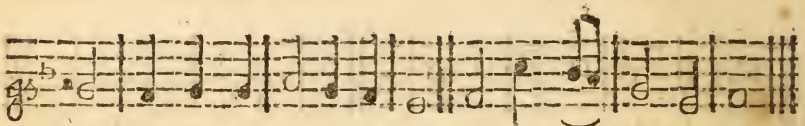


Tenor & Baſſus. *Baſſus Uniſon.*

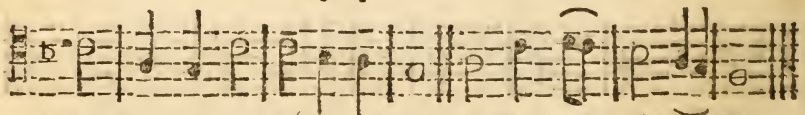


To all that now in Ju—dah dwell, the Lord is clear-ly known,

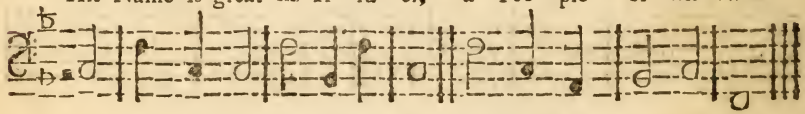




His Name is great in If--ra—el, a Peo—ple of his own.



His Name is great in If—ra—el, a Peo—ple of his own.



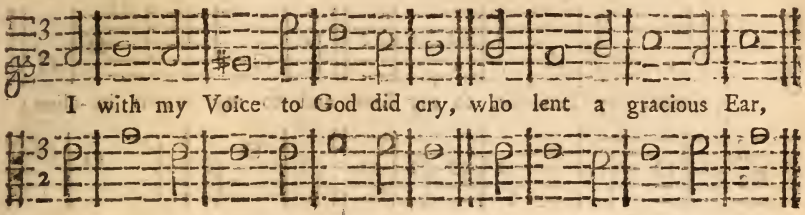
2 At Salem he hath pitch'd his Tent, to tarry there a Space:
In Sion alſo he is bent to fix his Dwelling-place.

3 And there he brake both Shaft and Bow, the Sword, the Spear, and Shield;
His Enemies did overthrow, in Battle in the Field.

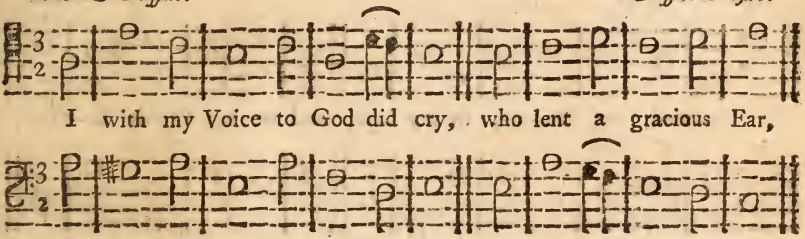
4 Thou art moſt worthy Honour, Lord, more Might in thee doth lie,
Than in the ſtrongeſt of the World, that rob on Mountains high.

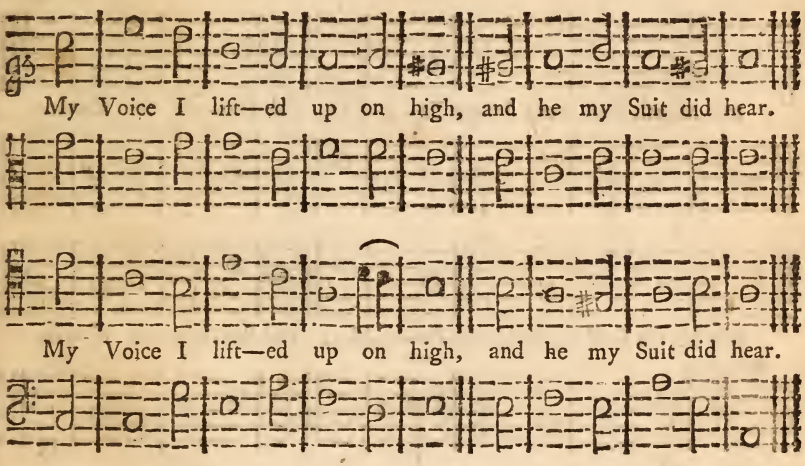
PSALM LXXVII. *Chelmsford Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



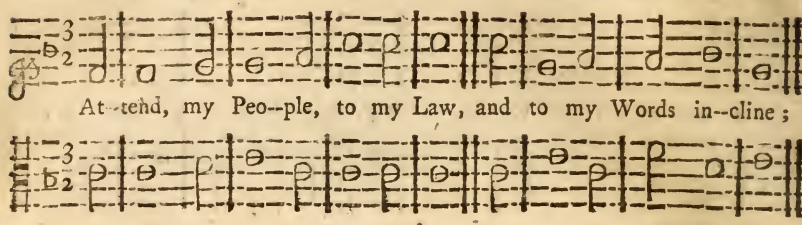


2 In Time of Grief I ſought to God, by Night no Reſt I took,
But ſtretch'd my Hands to him abroad, my Soul Comfort forſook.
3 When I to think on God intend, my Trouble then is more:
I ſpake, but could not make an End, my Breath was ſtopp'd ſo ſore.
4 Thou doſt my Eyes ſo hold from Reſt, that I always awake:
With Fear I am ſo ſore oppreſt, my Sleep doth me forſake.

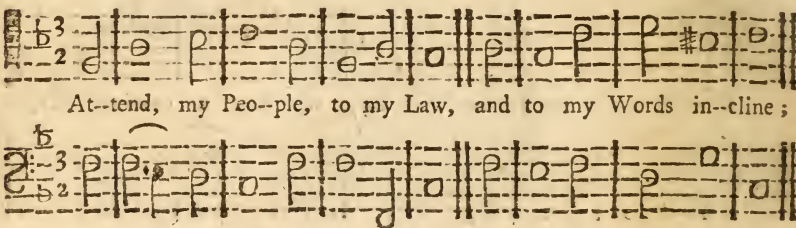
PSALM LXXVIII.

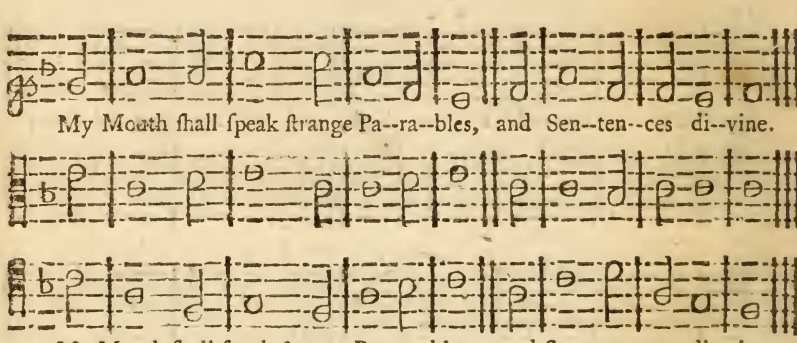
PSALM LXXVIII. *Ixworth Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



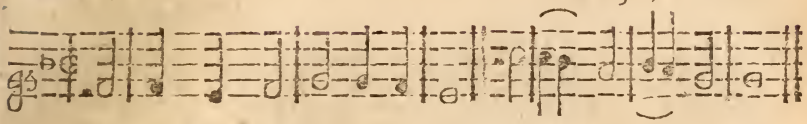


2 Which we ourſelves have heard and learnt ev'n of our Fathers old;
And which for our Inſtruction them our Fathers have us told.
3 Becauſe we ſhould not keep it cloſe from them that after came,
Who ſhould God's mighty Power declare, and wond'rous Works proclaim.
4 To Jacob he Commandment gave, how Iſrael ſhould live,
Willing our Fathers ſhould the ſame unto their Children give.

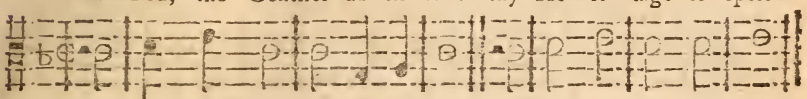
PSALM LXXIX.

PSALM LXXIX. *Newport Tune.*

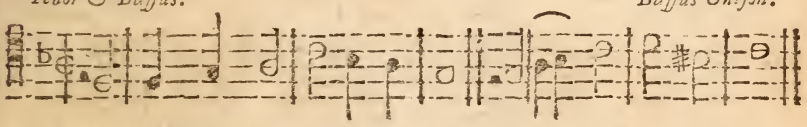
Treble & Contra. *Contra 5th, Treble 8th.*



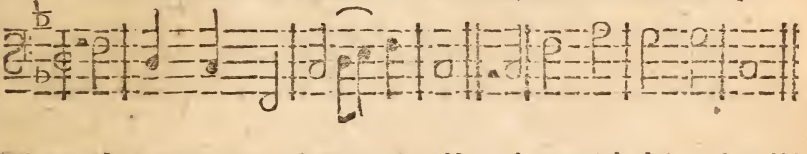
O God, the Gentiles do in--vade thy He—ri—tage to ſpoil:



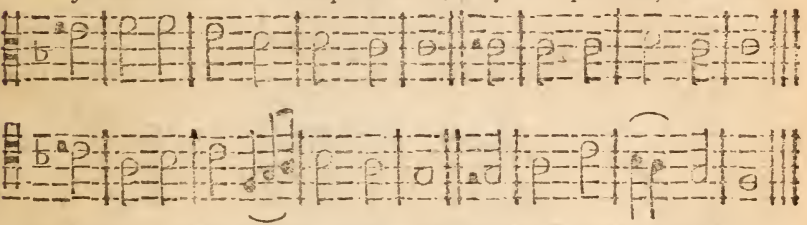
Tenor & Baſſus. *Baſſus Uniſon.*



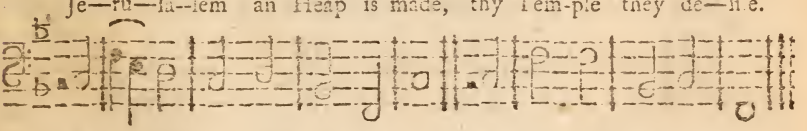
O God, the Gen tiles do in--vade thy He—ri--tage to ſpoil:



Je—ru--ſa--lem an Heap is made, thy Tem-ple they de--file.



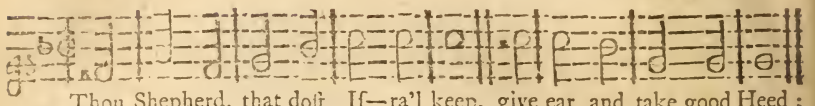
Je—ru—ſa--lem an Heap is made, thy Tem-ple they de—file.



2 The Bodies of thy Saints moſt dear abroad to Birds they caſt;
The Fleſh of them that do thee fear, the Beaſt devour and waſte.
3 Their Blood throughout Jeruſalem as Waters ſpilt they have,
So that there is not one of them to lay their Dead in Grave.
4 Thus are we made a Laughing-ſtock almoſt the World throughout;
The Enemies at us do mock which dwell our Coaſts about.

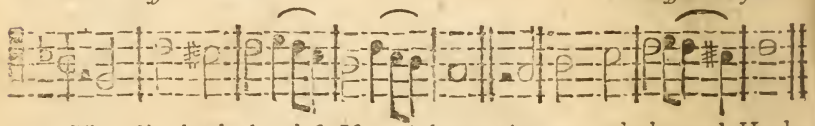
PSALM LXXX. *Rumford Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

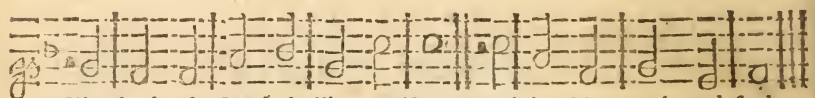


Thou Shepherd, that doſt Iſ—ra'l keep, give ear and take good Heed;

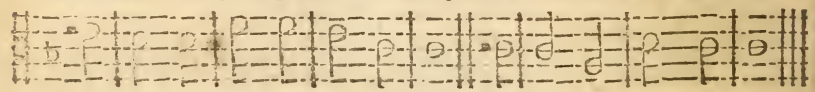
Tenor & Baſſus. *Baſſus Uniſon.*

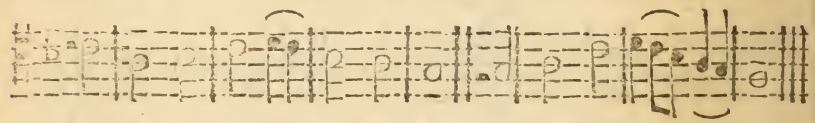


Thou Shepherd, that doſt Iſ—ra'l keep, give ear and take good Heed;

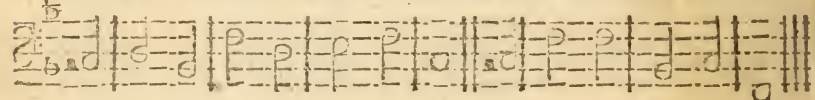


Who lead--eſt Jo--ſeph like a Sheep, and doſt him watch and feed.





Who lead-eſt Jo--ſeph like a Sheep, and doſt him watch and feed.



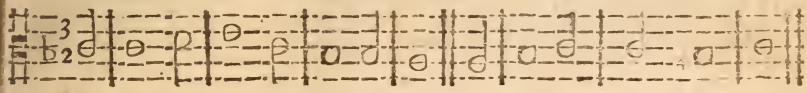
2 And thou, O Lord, whoſe Seat is ſet on Cherubims moſt bright,
Shew forth thyſelf, and do not let, ſend down thy Beams of Light:
3 Before Ephr'im, and Benjamin, Manaſſes in likewiſe,
To ſhew thy pow'r do thou begin; come, help us, Lord, ariſe.
4 Direct our Hearts by thy good Grace, convert us unto thee;
Shew us the Brightneſs of thy Face, and then full ſafe are we.

PSALM LXXXI.

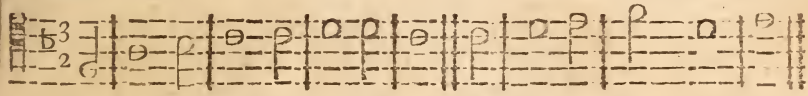
PSALM LXXXI.

Treble & Contra. *Contra 5th, Treble 8th.*

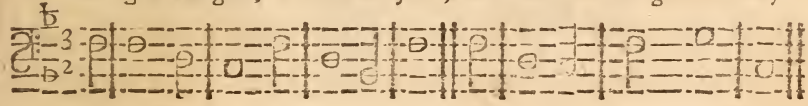
Be light and glad, in God re--joice, who is our Strength and Stay:

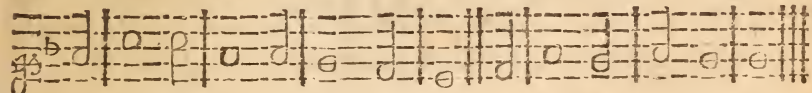


Tenor & Bassus. *Bassus Unison.*

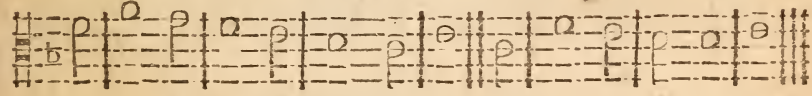


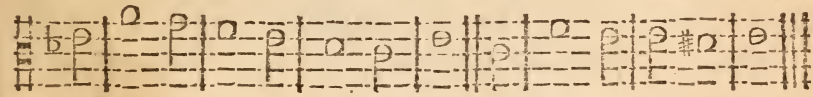
Be light and glad, in God re- joice, who is our Strength and Stay:



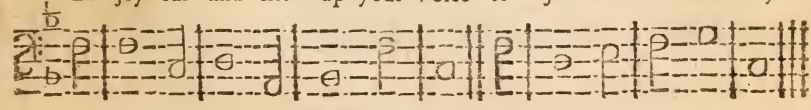


Be joy--ful and lift up your Voice to Ja--cob's God al--way.



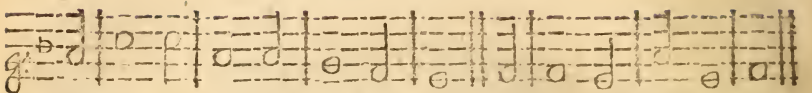


Be joy--ful and lift up your Voice to Ja--cob's God al--way.

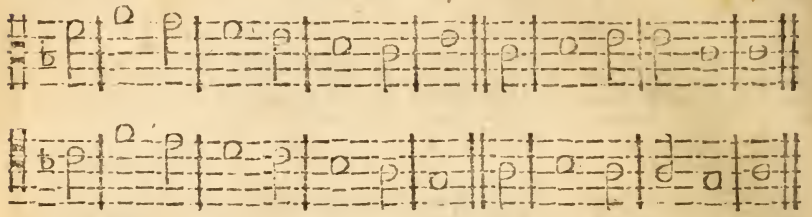


3 Blow as it were in the new Moon with Trumpets of the beſt,
As it is uſed to be done at any ſolemn Feaſt.

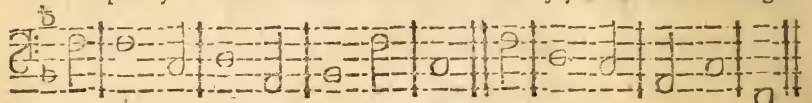
Continued.



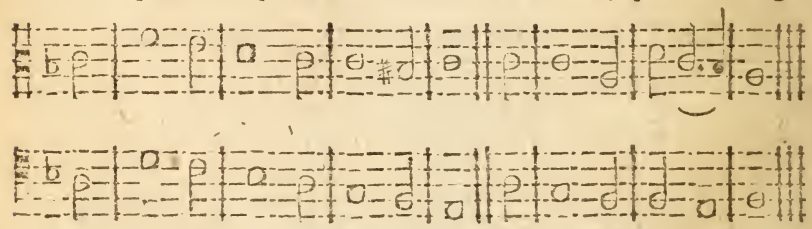
Pre-pare your In--ſtru-ments moſt meet ſome joy--ful Pſalm to ſing;



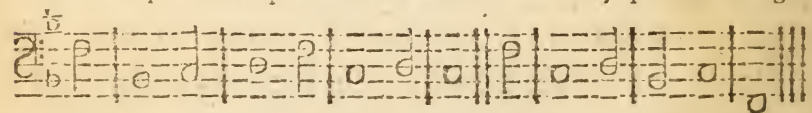
Pre--pare your In--ſtru-ments moſt meet ſome joy--ful Pſalm to ſing;



Strike up with Harp and Lute ſo ſweet on e--v'ry plea-ſant String.



Strike up with Harp and Lute ſo ſweet on e--v'ry plea-ſant String.

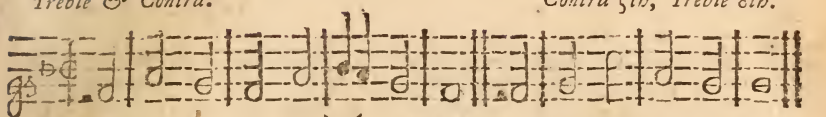


4 For this is unto Iſrael a Statute, which was made
By Jacob's God, and muſt full well be evermore obey'd.

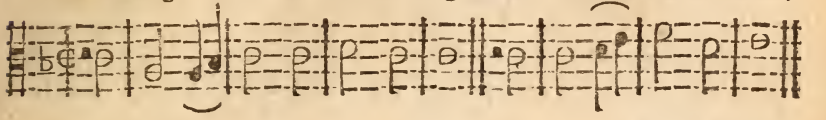
PSALM LXXXII.

PSALM LXXXII. *Wanford Tune.*

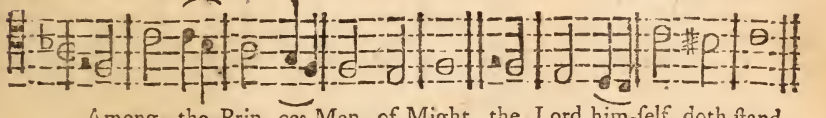
Treble & Contra. *Contra 5th, Treble 8th.*



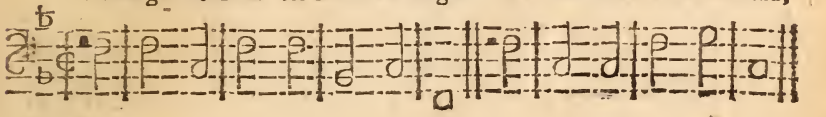
A-mong the Prin-ces Men of Might, the Lord him-ſelf doth ſtand,

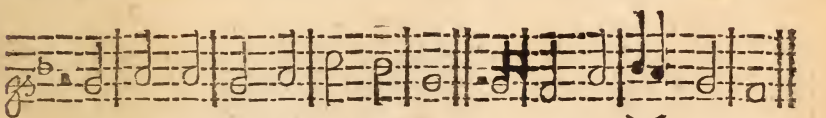


Tenor & Baſſus. *Baſſus Uniſon.*

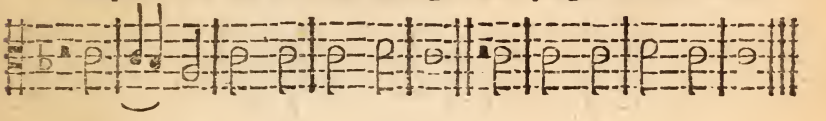


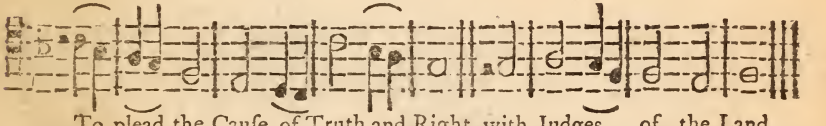
Among the Prin--ces Men of Might the Lord him-ſelf doth ſtand,



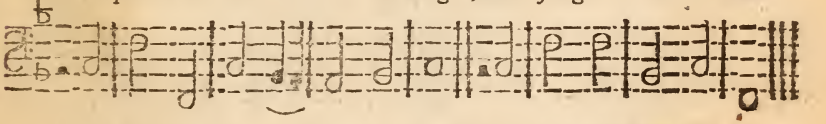


To plead the Cauſe of Truth and Right, with Judges of the Land.





To plead the Cauſe of Truth and Right, with Judges of the Land.

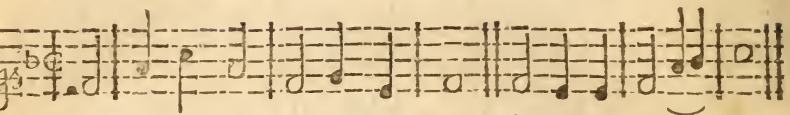


2 How long, ſaith he, will you proceed falſe Judgment to award?
Why have ye partially agreed the Wicked to regard?
3 Whereas of right you ſhould defend the Fatherleſs and Weak;
And when the poor Man doth contend, in Judgment juſtly ſpeak.
4 If ye be Wiſe, defend the Cauſe of poor Men in the Right,
And rid the Needy from the Claws of Tyrants Force and Might.

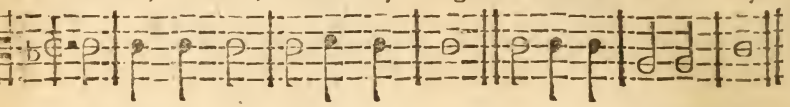
PSALM LXXXIII.

PSALM LXXXIII. *Darlington Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

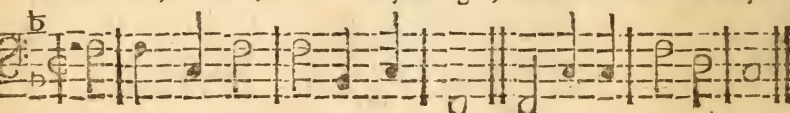


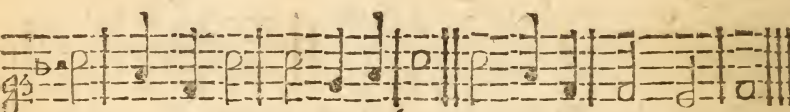
Do not, O God, re-frain thy Tongue, in ſilence do not ſtay:



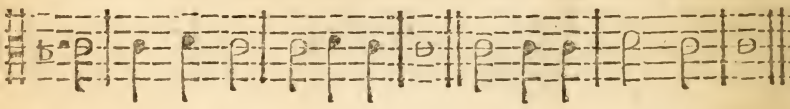
Tenor & Baſſus. *Baſſus Uniſon.*

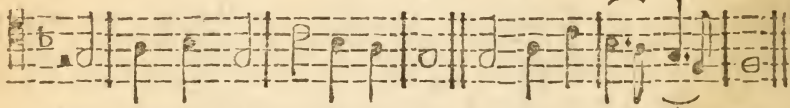
Do not, O God, re-frain thy Tongue, in ſilence do not ſtay:



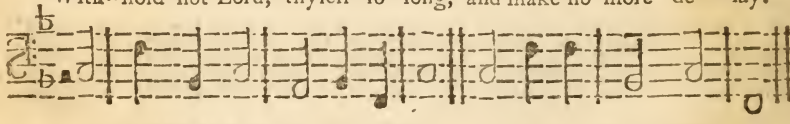


With-hold not, Lord, thyſelf ſo long, and make no more de—lay.





With--hold not Lord, thyſelf ſo long, and make no more de—lay.

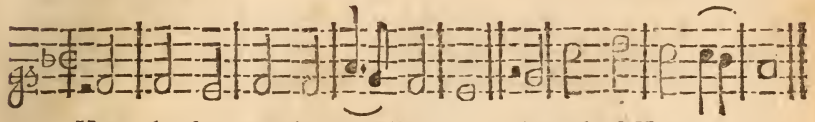


2 For why? behold thy Foes, and ſee how they do rage and cry;
And thoſe that bear a Hate to thee hold up their Heads on high.
3 Againſt thy Folk they uſe Deceit, and craftily require;
For thine Elect to lie in wait, in Council they conſpire.
4 Come on, ſay they, let us expel and pluck this Folk away,
So that the Name of Iſrael may utterly decay.

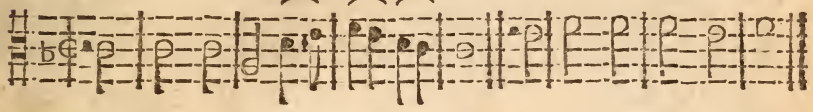
PSALM LXXXIV.

PSALM LXXXIV. *Colchester Tune.*

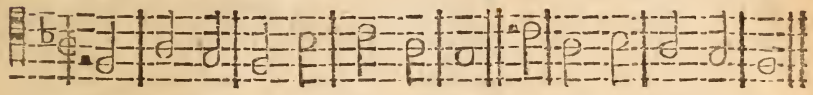
Treble & Contra. *Contra 5th, Treble 8th.*



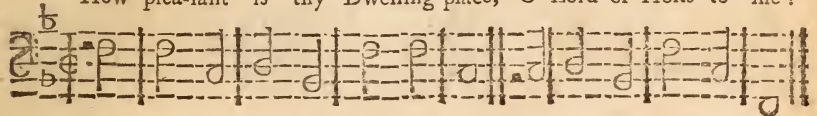
How plea-sant is thy Dwelling-place, O Lord of Hosts to me!

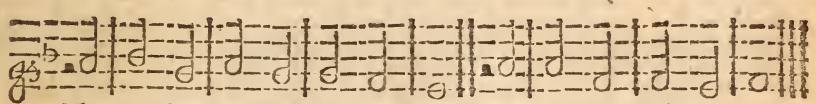


Tenor & Bassus. *Bassus Unison.*

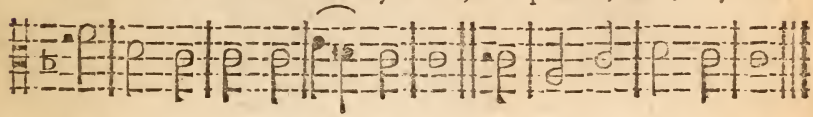


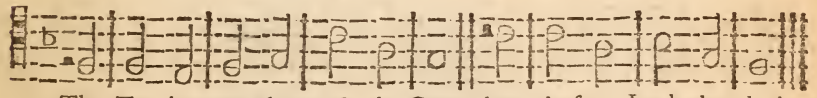
How plea-sant is thy Dwelling-place, O Lord of Hosts to me!



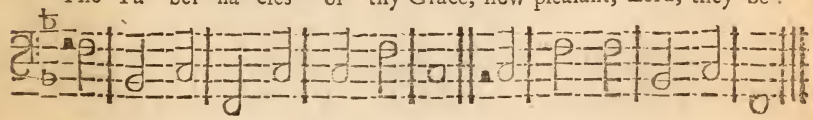


The Ta--ber--na--cles of thy Grace, how pleasant, Lord, they be!





The Ta—ber--na- cles of thy Grace, how pleasant, Lord, they be!

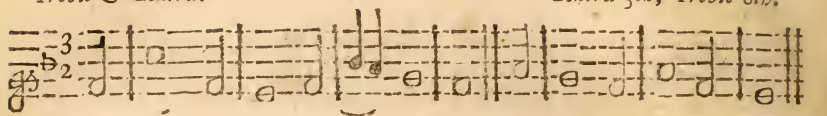


2 My Soul doth long full sore to go into thy Courts abroad;
My Heart and Flesh cry out also for thee the living God.
3 The Sparrows find a Room to rest and save themselves from Wrong,
The Swallow also hath a Nest wherein to keep her Young.
4 These Birds full nigh thy Altar may have place to sit and sing:
O Lord of hosts! thou art alway my only God and King.

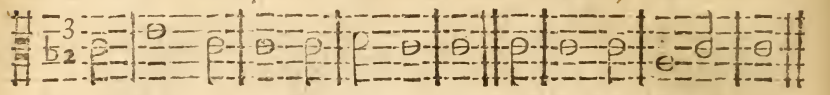
PSALM LXXXV.

PSALM LXXXV. *Epsom Tune.*

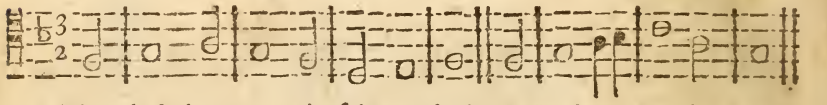
Treble & Contra. *Contra 5th, Treble 8th.*



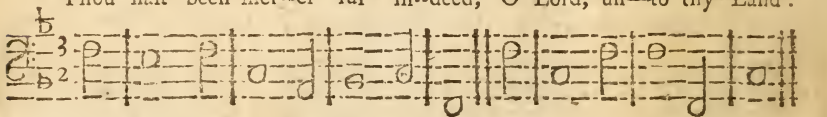
Thou haſt been me—ci—ful in--deed, O Lord, un—to thy Land:

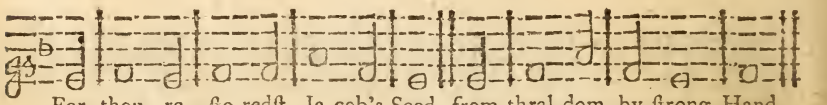


Tenor & Baſſus. *Baſſus Uniſon.*

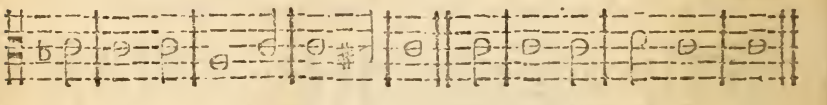


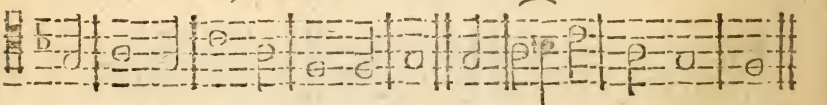
Thou haſt been mer--ci—ful in--deed, O Lord, un—to thy Land:



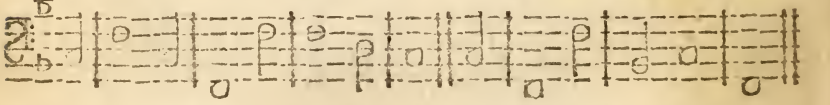


For thou re—ſto-redſt Ja-cob's Seed, from thral-dom by ſtrong Hand.





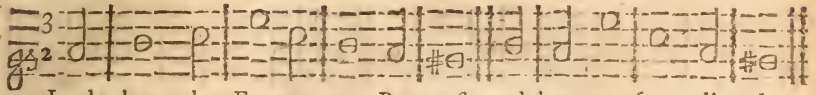
For thou re—ſto--redſt Ja-cob's Seed, from thral-dom by ſtrong Hand.



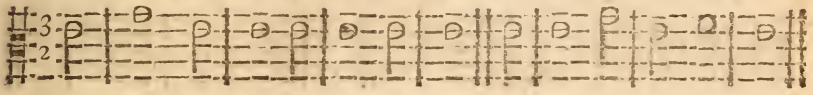
2 The wicked Ways that they were in, thou didſt them clean remit,
And thou didſt hide thy Peoples Sin, full cloſe thou cover'dſt it.
3 And thou thy Anger didſt aſſuage, that all thy Wrath was gone;
And ſo didſt turn thee from thy Rage, with them to be at one.
4 O God, our Health, do thou convert thy People unto thee:
Put all thy Wrath from us apart, and Angry ceaſe to be.

PSALM LXXXVI. *Great Burſtead Tune.*

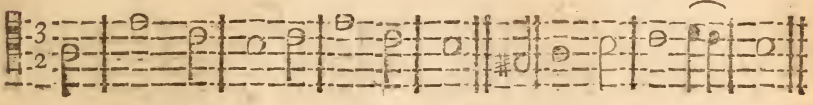
Treble & Contra. *Contra 5th, Treble 8th.*



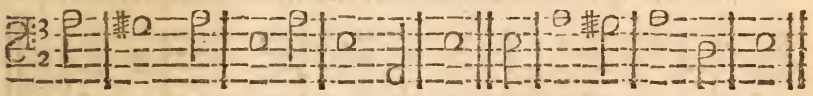
Lord, bow thy Ear to my Re--queſt, and hear me ſpee--di---ly;

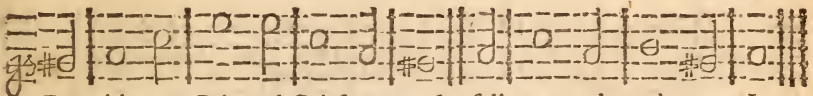


Tenor & Baſſus. *Baſſus Uniſon.*

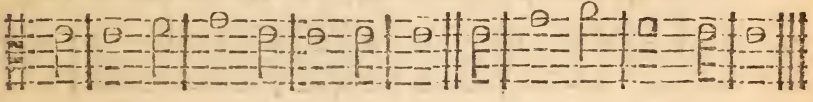


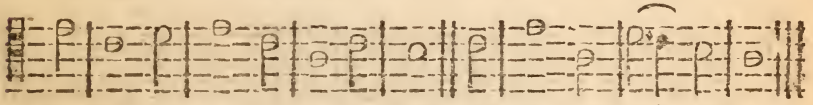
Lord, bow thy Ear, to my Re--queſt, and hear me ſpee--di---ly;



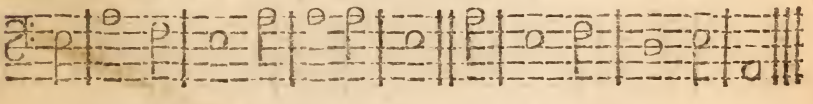


For with great Pain and Grief op—preſt, full poor and weak am I.





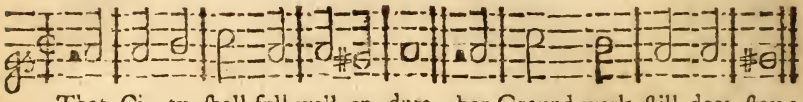
For with great Pain and Grief op—preſt, full poor and weak am I.



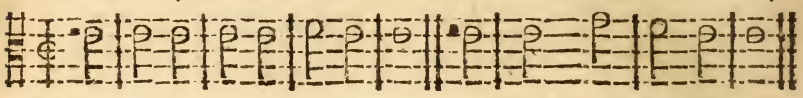
2 Preſerve my Soul, becauſe my Ways, and Doings holy be;
And ſave thy Servant, O my God, and puts his Truſt in thee.
3 Thy Mercy upon me expreſs, and me defend alway:
For through the Day I do not ceaſe to thee, O Lord, to pray.
4 Comfort thy Servant's Soul, I pray, that now with Pain is pin'd;
For unto thee I do alway lift up my Soul and Mind.

PSALM LXXXVII.

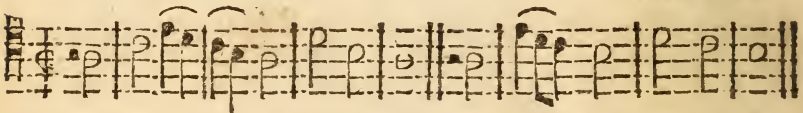
Treble & Contra. *Contra 5th, Treble 8th.*



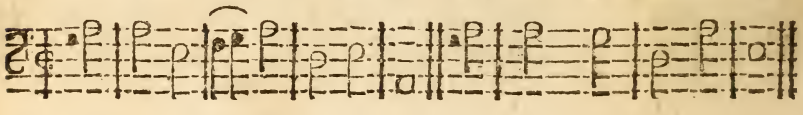
That Ci—ty ſhall full well en--dure, her Ground-work ſtill does ſtay:

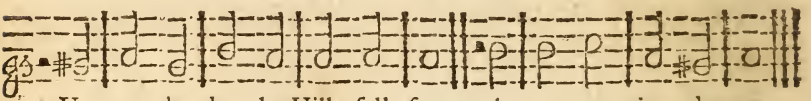


Tenor & Baſſus. *Baſſus Uniſon.*

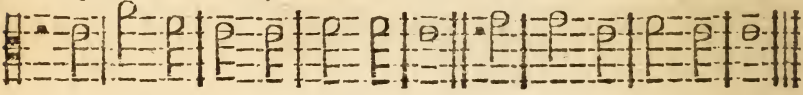


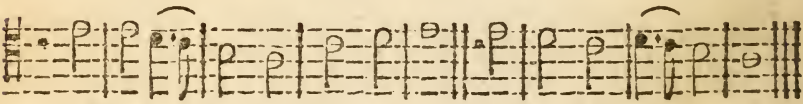
That Ci—ty ſhall full well en--dure, her Ground-work ſtill does ſtay:



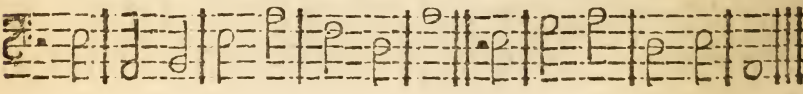


Up—on the ho—ly Hills full ſure, it can no time de--cay.





Up—on the ho—ly Hills full ſure, it can no time de--cay.

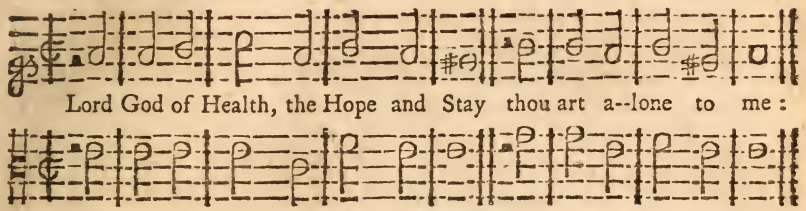


2 God loves the Gates of Sion beſt, his Grace doth there abide:
He loves them more than all the reſt of Jacob's Tents beſide.
3 Full glorious Things reported be in Sion, and abroad:
Great Things, I ſay, are ſaid of thee, thou City of our God.
4 On Rahab will I call an Eye, and bear in mind the ſame:
To Babylon alſo apply, and them that know thy Name.

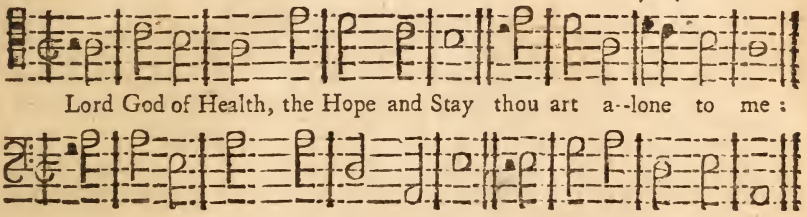
PSALM LXXXVIII.

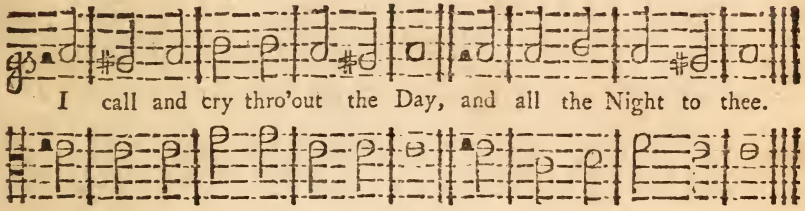
PSALM LXXXVIII.

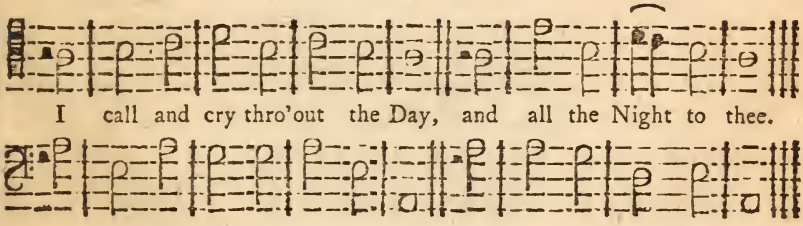
Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



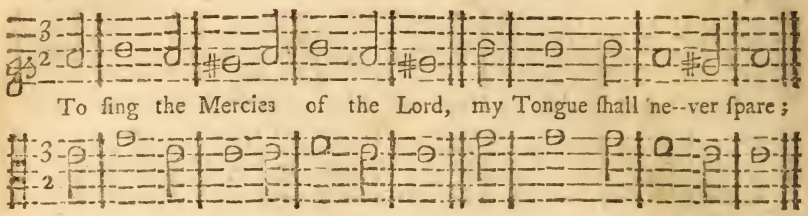




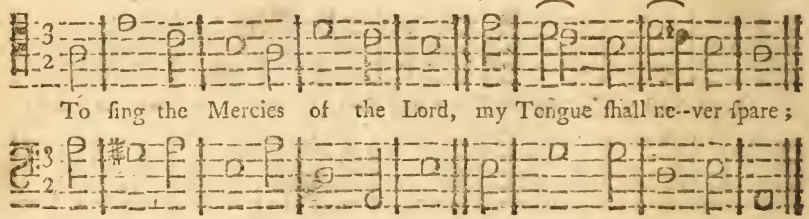
2 O let my Prayer with ſpeed aſcend unto thy Sight on high:
Incline thine Ear, O Lord attend and hearken to my Cry.
3 For why? with woe my Heart is fill'd, and doth in troub'le dwell:
My Life and Breath doſt almoſt yield, and draweth nigh to Hell.
4 I am eſteem'd as one of them that in the Pit do fall,
And made as one amongſt thoſe Men that have no Strength at all.

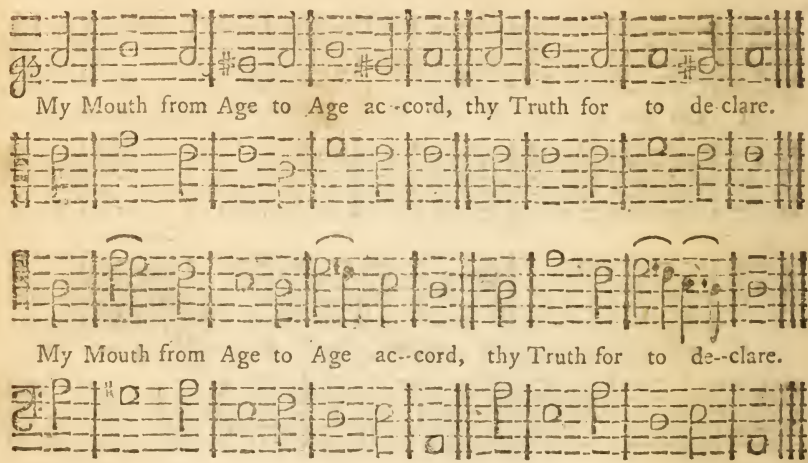
PSALM LXXXIX.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Bassus. *Bassus Unison.*



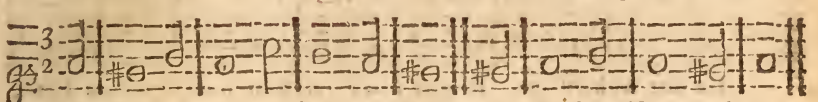


2 For I have said thy Mercy shall for evermore endure:
Thy Faithfulness in the Heav'ns all is 'stablish'd firm and sure.
3 With mine Elect, saith God, have I, a faithful Cov'nant made;
And sworn to David solemnly, having to him thus said:
4 Thy Seed for ever I will stay, and 'stablish it full fast:
And still uphold thy Throne alway, from age to age to last.

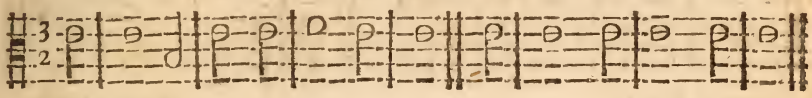
PSALM XC.

PSALM XC. Verſe 10, 11, 12, 13. *Little Burſtead Tune.*

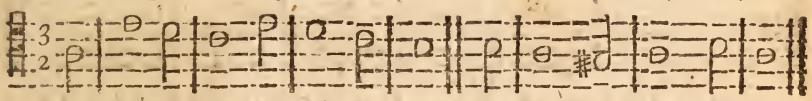
Treble & Contra. *Contra 5th, Treble 8th.*



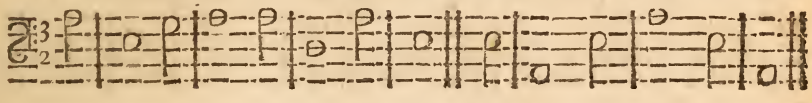
The Time of our a—bode on Earth is threeſcore Years and ten:

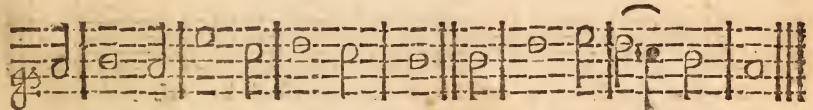


Tenor & Baſſus. *Baſſus Uniſon.*

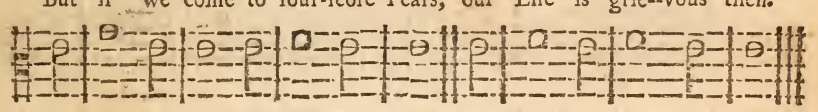


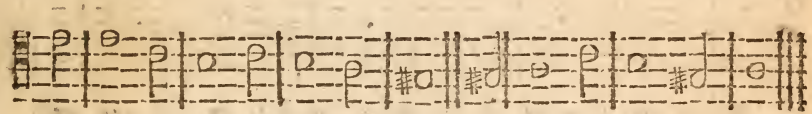
The Time of our a—bode on Earth, is threeſcore Years and ten:



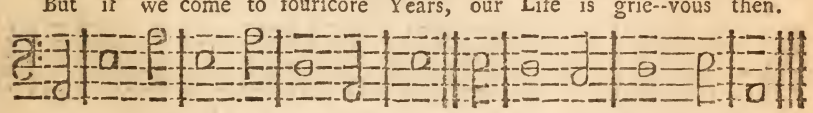


But if we come to four-ſcore Years, our Life is grie--vous then.





But if we come to fourſcore Years, our Life is grie--vous then.

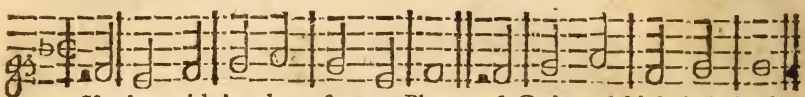


11 For of this Time the Strength and Chief we dote ſo much upon
Is nothing elſe but Pain and Grief, and we as Blaſts are gone.
12 What Man doth know what Power, and what Might thy Anger hath:
Or in his Heart who doth thee fear according to thy Wrath?
13 Inſtruct us Lord, to know and try how long our Days remain:
That ſo we may our Hearts apply true Wiſdom to attain.

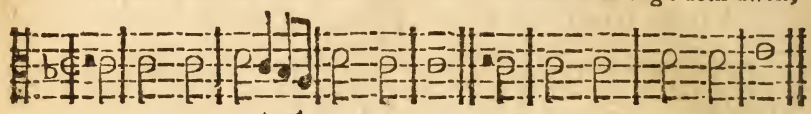
PSALM XCI.

PSALM XCI. *Billericay Tune.*

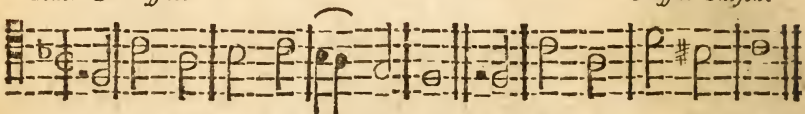
Treble & Contra. *Contra 5th, Treble 8th.*



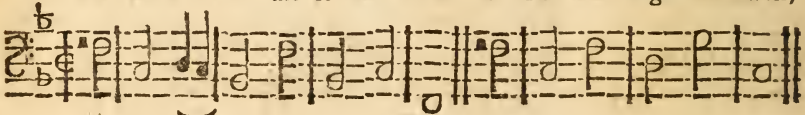
He that with-in the ſe--cret Place of God moſt high doth dwell,

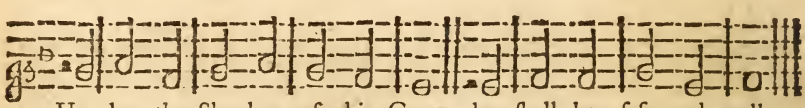


Tenor & Baſſus. *Baſſus Uniſon.*

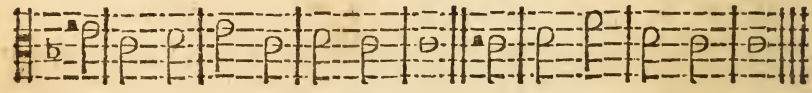


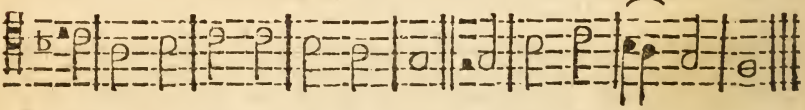
He that with--in the ſe—cret Place of God moſt high doth dwell,



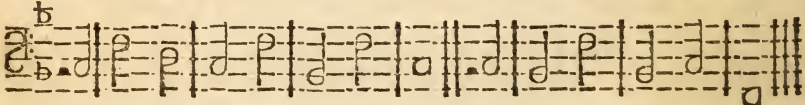


Un--der the Sha-dow of his Grace he ſhall be ſafe and well.





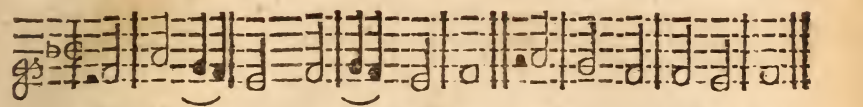
Un-der the Sha-dow of his Grace he ſhall be ſafe and well.



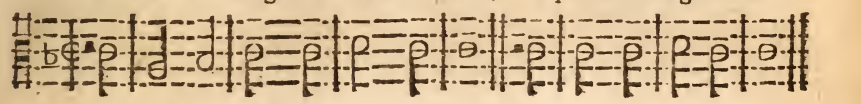
2 Thou art my Hope and my ſtrong Hold, I to the Lord will ſay:
My God he is, in him will I my whole Affiance ſtay.
3 He ſhall defend thee from the Snare the which the Hunter laid;
And from the deadly Plague and Care whereof thou art afraid.
4 And with his Wings ſhall cover thee, and keep thee ſafely there:
His face and Truth thy Fence ſhall be, as ſure as Shield and Spear:

PSALM XCII. *Cranfield Tune.*

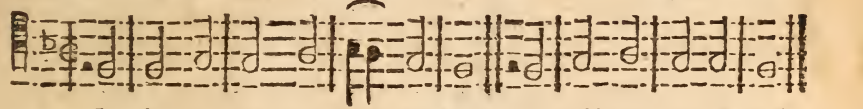
Treble & Contra. *Contra 5th, Treble 8th.*



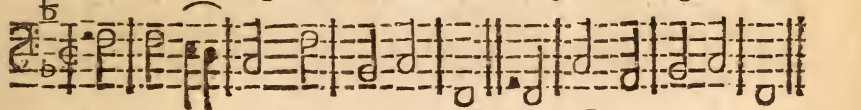
It is a thing both Good and Meet, to praiſe the higheſt Lord:



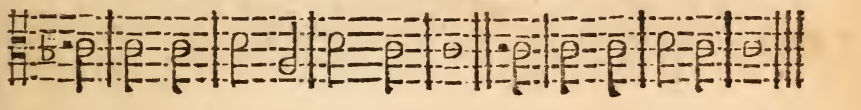
Tenor & Baſſus. *Baſſus Uniſon.*



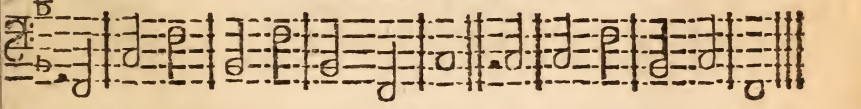
It is a thing both Good and Meet, to praiſe the higheſt Lord:



And to thy Name, O thou moſt High, to ſing with one Ac--cord.



And to thy Name, O thou moſt High, to ſing with one Ac--cord.

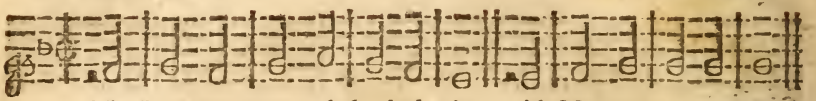


2 To ſhew the Kindneſs of the Lord before the Day be light:
And to declare his Truth abroad, when it doth draw to Night,
3 Upon ten ſtringed Inſtrument, on Lute and Harp ſo ſweet,
With all the Mirth you can invent, of Inſtruments moſt meet.
4 For thou haſt made me to rejoice in things ſo wrought by thee,
That I have joy in Heart and Voice thy handy Works to ſee.

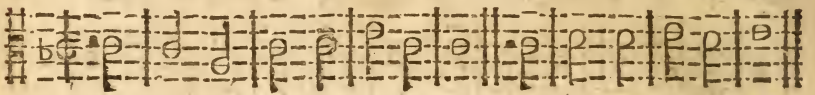
PSALM XCIII.

PSALM XCIII. *Mansfield Tune.*

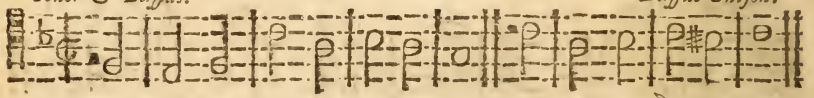
Treble & Contra. *Contra 5th, Treble 8th.*



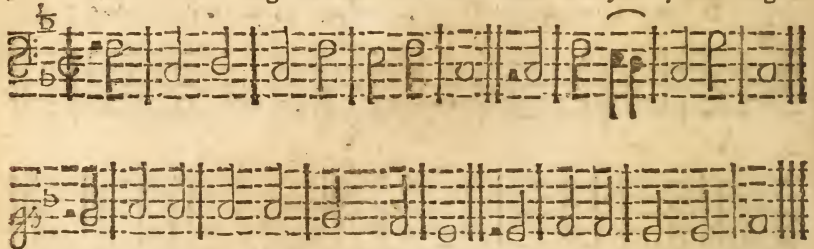
The Lord doth reign and cloathed is with Ma--jeſ—ty moſt bright,



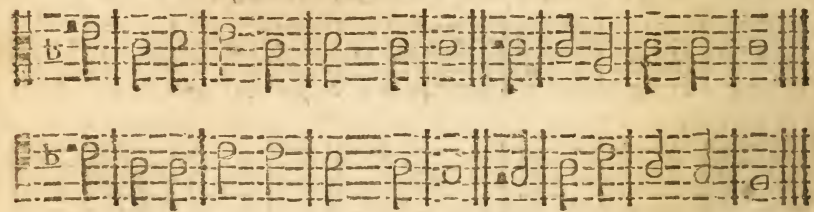
Tenor & Baſſus. *Baſſus Uniſon.*



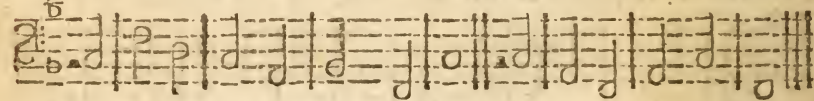
The Lord doth reign and cloathed is with Ma--jeſ—ty moſt bright,



And to de-clare his Strength like-wiſe hath girt him-ſelf with Might.



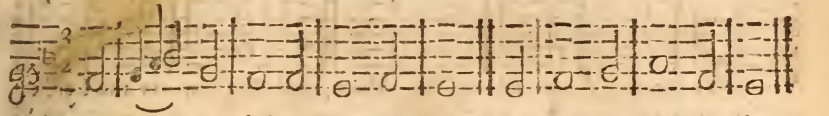
And to de-clare his Strength like-wiſe hath girt him-ſelf with Might.



2 The Lord alſo the Earth hath made, and ſhaped it ſo ſure:
No Might can make it move or fade, at ſtay it doth endure.
3 Before the World was made or wrought thy Seat was ſet before:
Beyond all Time that can be thought, thou haſt been evermore.
4 The Floods, O Lord, the Floods do riſe, they roar and make a Noiſe;
The Floods, I ſay, did enterprize, and lifted up their Voice.

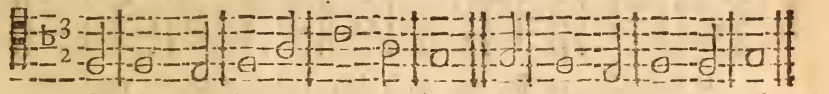
PSALM XCIV. *Writtle Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

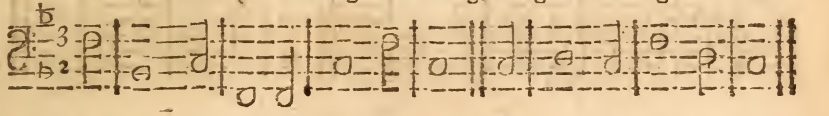


O Lord, thou doſt re-venge all Wrong, Vengeance be-longs to thee:

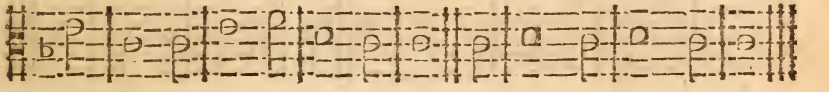
Tenor & Baſſus. *Baſſus Uniſon.*



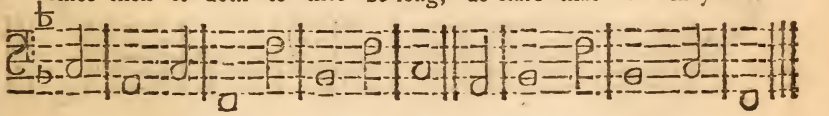
O Lord, thou doſt re--venge all Wrong, Vengeance belongs to thee:



Since then it doth to thee be--long, de-clare that all may ſee.



Since then it doth to thee be-long, de-clare that all may ſee.



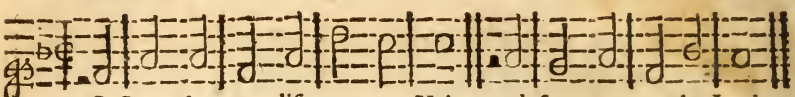
2 Set forth thyſelf for thou of right the Earth doth judge and guide;
Reward the Proud and Men of might, according to their Pride.

3 How long ſhall wicked Men bear ſway, with lifting up their Voice:
Shall proud and wicked Men alway thus triumph and rejoice?

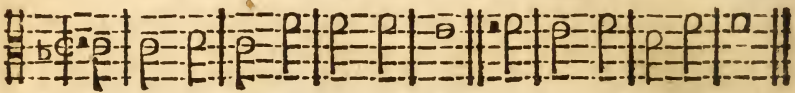
4 How long ſhall they with Brags burſt out, and proudly talk their fill?
Shall they rejoice that be ſo ſtout whoſe Works are ever ill?

PSALM XCV. St. *David's Tune.*

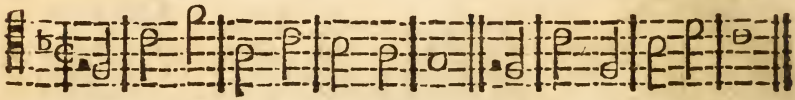
Treble & Contra. *Contra 5th, Treble 8th.*



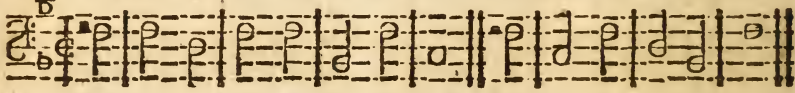
O Come let us lift up our Voice, and ſing un—to the Lord:

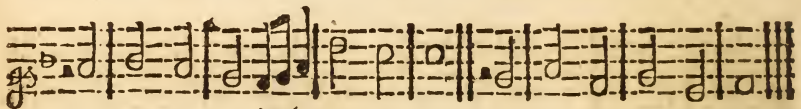


Tenor & Baſſus. *Baſſus Uniſon.*

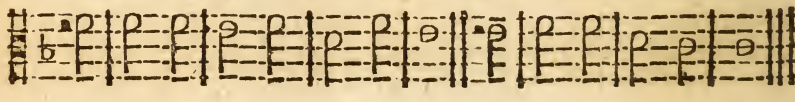


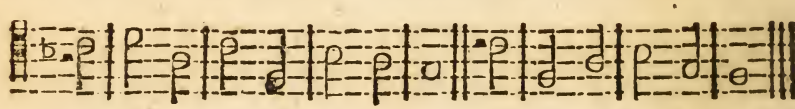
O Come let us lift up our Voice, and ſing un—to the Lord:



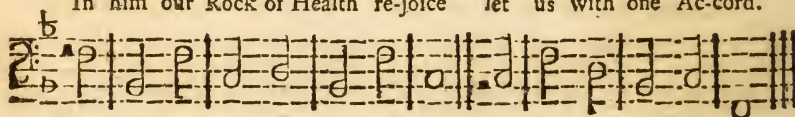


In him our Rock of Health re--joice let us with one Ac--cord.





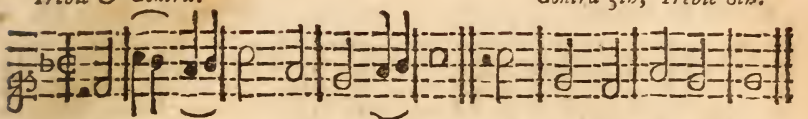
In him our Rock of Health re-joice let us with one Ac-cord.



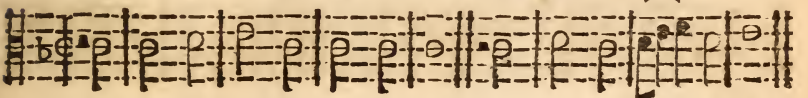
2 Yea, let us come before his Face to give him Thanks and Praiſe,
In ſinging Pſalms unto his Grace let us be glad always.
3 For why? the Lord he is no doubt, a great and mighty God,
A King above all gods thro'out, in all the World abroad.
4 The Secrets of the Earth ſo deep, and Corners of the Land;
The Tops of Hills that are moſt ſteep, he hath them in his Hand.

PSALM XCVI. St. *Alban's Tune.*

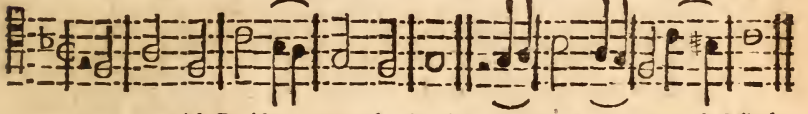
Treble & Contra. *Contra 5th, Treble 8th.*



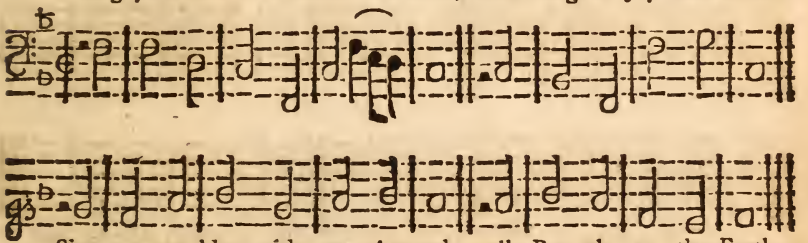
Sing ye with Praiſe un—to the Lord, new Songs of Joy and Mirth:



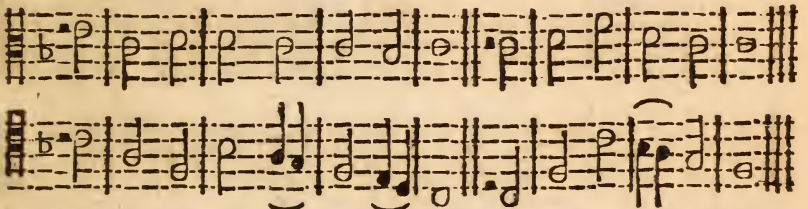
Tenor & Baſſus. *Baſſus Uniſon.*



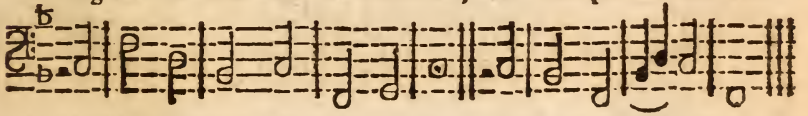
Sing ye with Praiſe un--to the Lord, new Songs of Joy and Mirth:



Sing un—to him with one Ac-cord, all Peo--ple on the Earth.



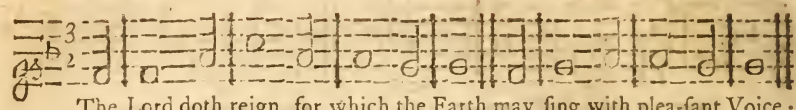
Sing un—to him with one Ac--cord, all Peo—ple on the Earth.



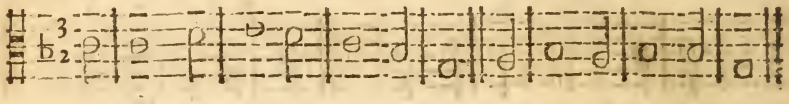
2 Yea ſing unto the Lord alway, praiſe ye his holy Name,
Declare and ſhew from Day to Day, Salvation by the ſame.
3 Among the Heathen all declare his Honour round about:
To ſhew his Wonders do not ſpare, in all the World thro'out.
4 For why the Lord is much of Might, above all gods always,
And he is to be dread of right, and worthy of all Praiſe.

PSALM XCVII. *Stepney Tune.*

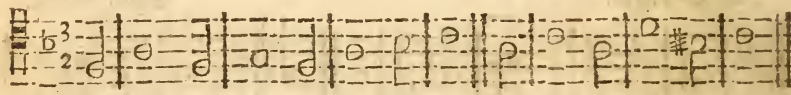
Treble & Contra. *Contra 5th, Treble 8th.*



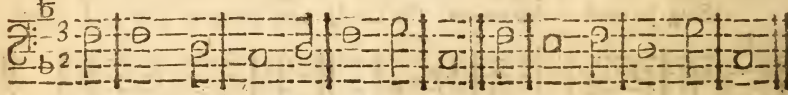
The Lord doth reign, for which the Earth may ſing with plea-ſant Voice;

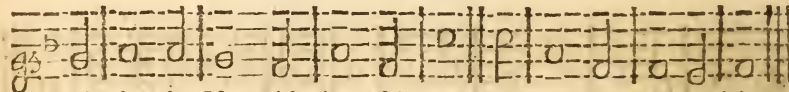


Tenor & Baſſus. *Baſſus Uniſon.*

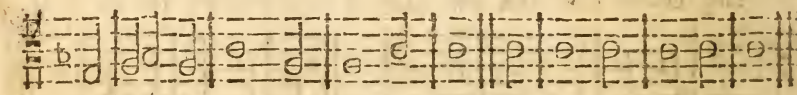


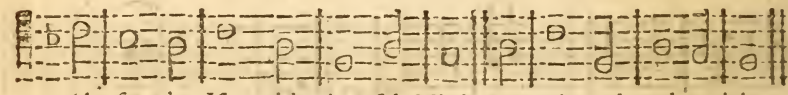
The Lord doth reign, for which the Earth may ſing with pleaſant Voice;



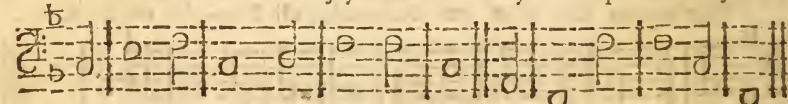


Al—ſo the Iſles with joy—ful Mirth may tri-umph and re--joice.





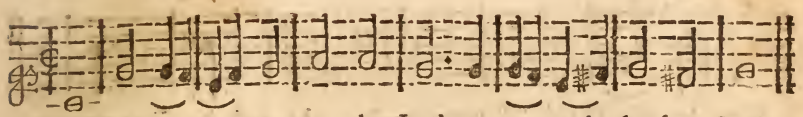
Al—ſo the Iſles with joy--ful Mirth may tri-umph and re--joice.



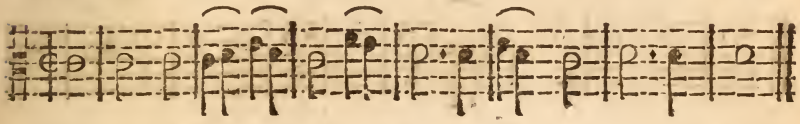
2 Both Clouds and Darkneſs likewiſe ſwell, and round about him beat;
Yea, Right and Juſtice ever dwell, and 'bide about his Seat.
3 Yea, Fire and Heat at once do run, and go before his Face:
Which all his Enemies ſhall burn abroad in ev'ry Place.
4 His Lightnings great full bright did blaze, and to the World appear:
Whereat the Earth did look and gaze with Dread and deadly Fear.

PSALM XCVIII.

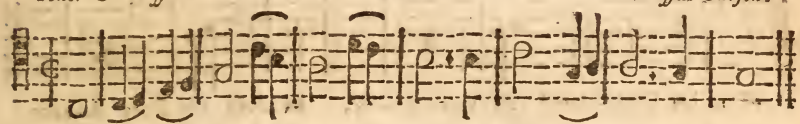
Treble & Contra. *Contra 5th, Treble 8th.*



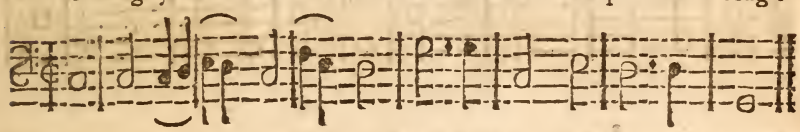
O Sing ye now un—to the Lord a new and plea-ſant Song:



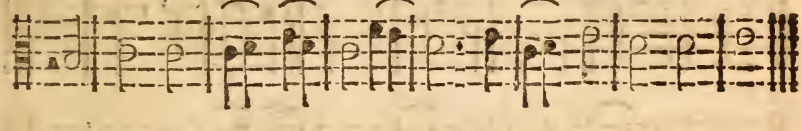
Tenor & Baſſus. *Baſſus Uniſon.*



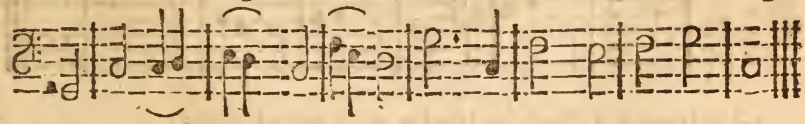
O Sing ye now un—to the Lord a new and plea-ſant Song:



For he hath wrought thro'out the World his Wonders great and ſtrong.



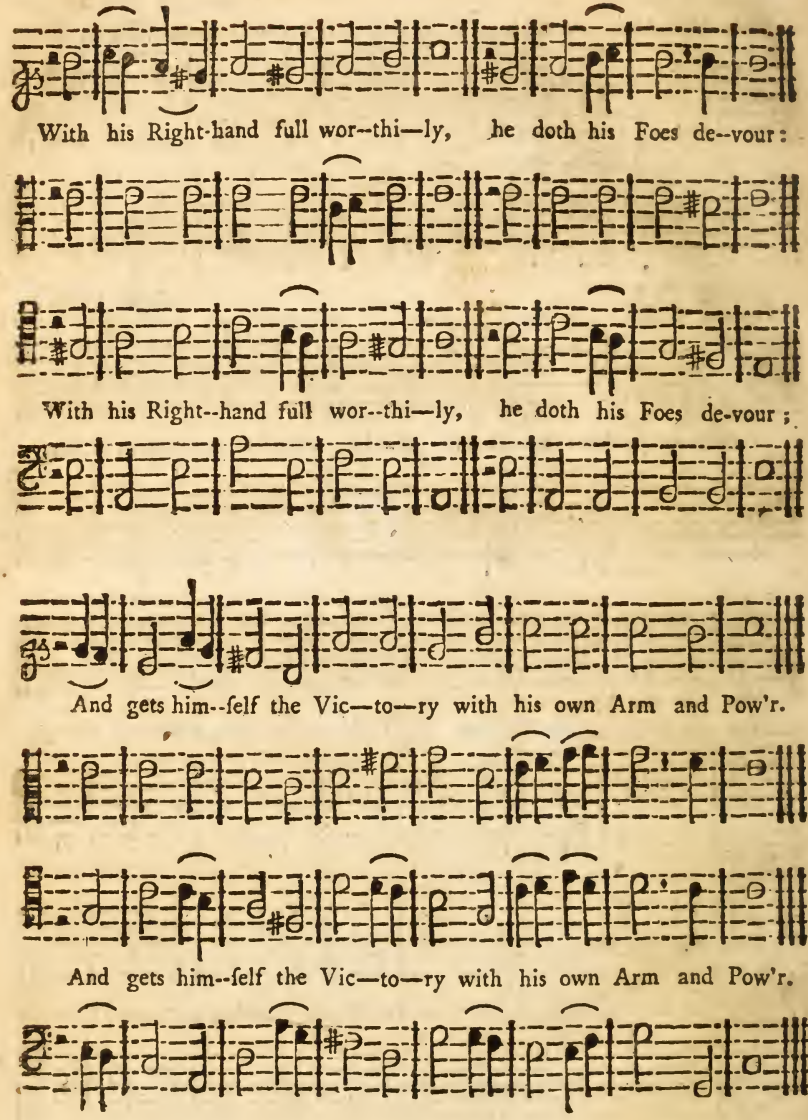
For he hath wrought thro'out the World his Wonders great and ſtrong.



3 The Lord doth make the People know his ſaving Health and Might:
And alſo doth his Juſtice ſhow in all the Heathens Sight.

Continued.

Continued.

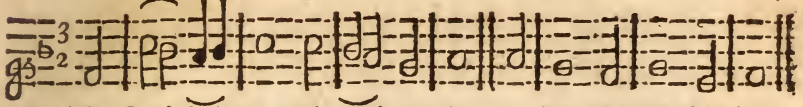


4 His Grace and Truth to Israel in mind he doth record:
And all the Earth hath seen right well the Goodness of the Lord.

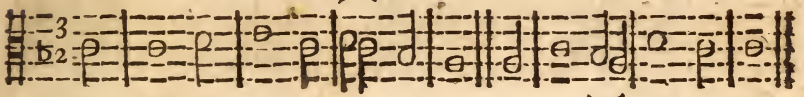
PSALM XCIX.

PSALM XCIX. *Hatfield Tune.*

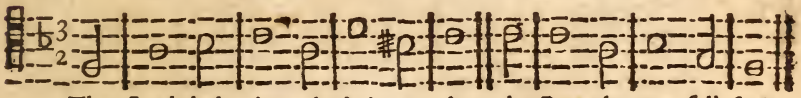
Treble & Contra. *Contra 5th, Treble 8th.*



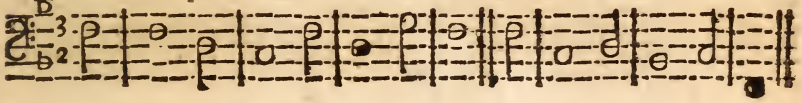
The Lord doth reign, al—tho' at it the Peo--ple rage full ſore:

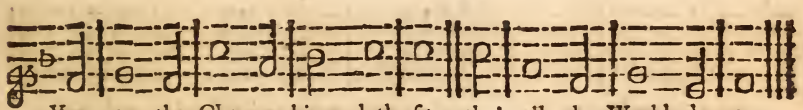


Tenor & Baſſus. *Baſſus Uniſon.*

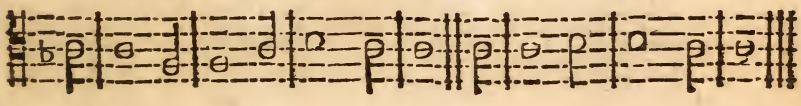


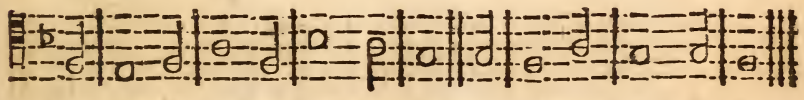
The Lord doth reign, al--tho' at it the Peo--ple rage full ſore:



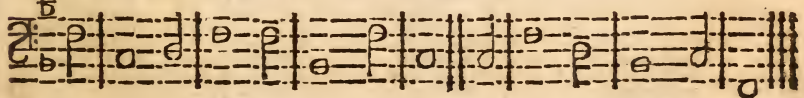


Yea, on the Che--ru--bims doth ſit, tho' all the World do roar.





Yea, on the Che—ru--bims doth ſit, tho' all the World do roar.



2 The Lord that doth in Sion dwell, is high and wondrous great,
Above all Folk he doth excel, and he aloft is ſet.

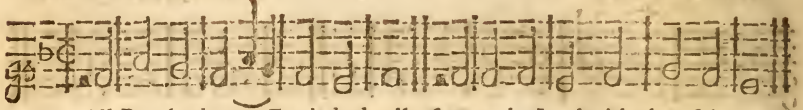
3 Let all Men praiſe thy mighty Name, for it is fearful ſure:
And let them magnify the ſame, that holy is and pure.

4 The princely Power of our King, doth love Judgment and Right:
Thou rightly ruleſt every thing in Jacob thro' thy Might.

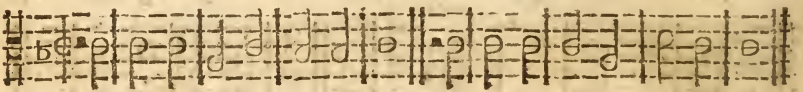
PSALM C.

PSALM C.

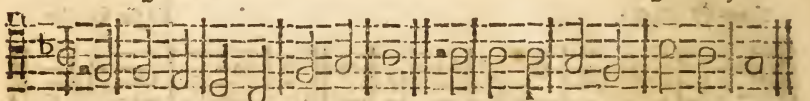
Treble & Contra. *Contra 5th, Treble 8th.*



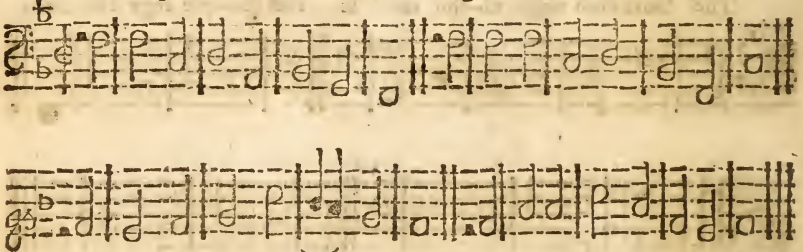
All People that on Earth do dwell, ſing to the Lord with chearful Voice:



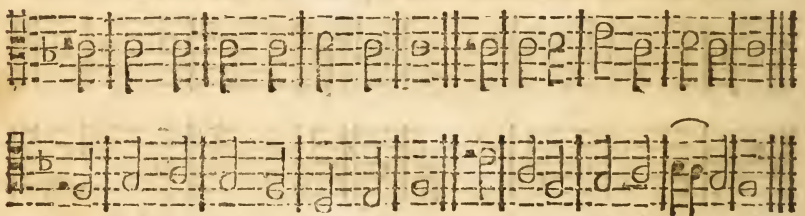
Tenor & Baſſus. *Baſſus Uniſon.*



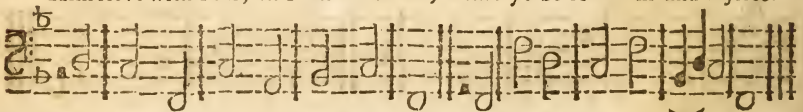
All People that on Earth do dwell, ſing to the Lord with chearful Voice:



Him ſerve with Fear, his Praiſe forth tell, come ye be-fore him and re-joice.



Him ſerve with Fear, his Praiſe forth tell, come ye be-fore him and rejoice.

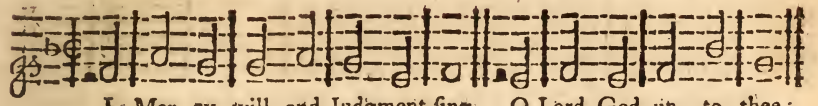


2 The Lord, ye know, is God indeed, without our Aid he did us make:
We are his Flock, he doth us feed, and for his Sheep he doth us take.
3 O enter then his Gates with praiſe, approach with Joy his Courts unto:
Praiſe laud and bleſs his Name always, for it is ſeemly ſo to do.
4 For why; the Lord our God is good, his Mercy is for ever ſure:
His Truth at all times firmly ſtood, and ſhall from Age to Age endure.

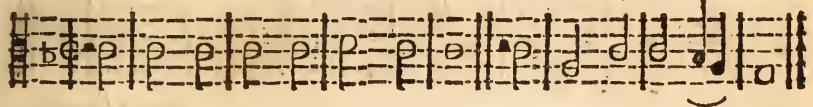
PSALM CI.

PSALM CI.

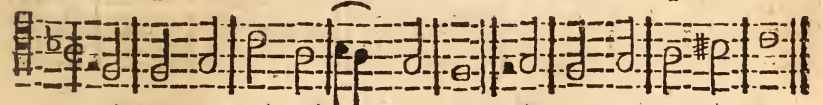
Treble & Contra. *Contra 5th, Treble 8th.*



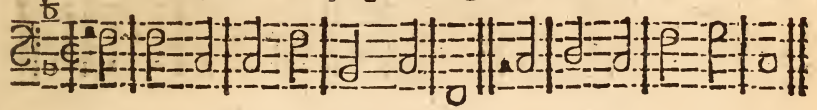
I Mer- cy will and Judgment ſing, O Lord God un—to thee:

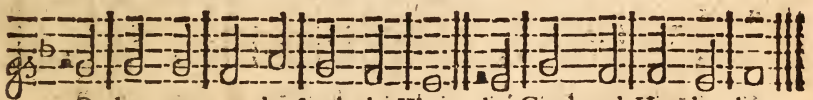


Tenor & Baſſus. *Baſſus Uniſon.*

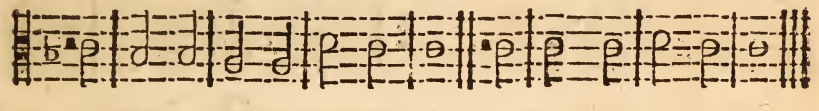


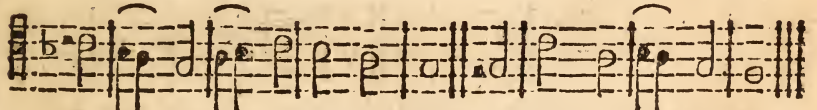
I Mer--cy will and Judgment ſing, O Lord God un—to thee:



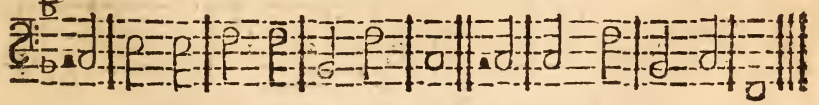


O let me un--der-ſtand the Ways, that Good and Ho—ly be.





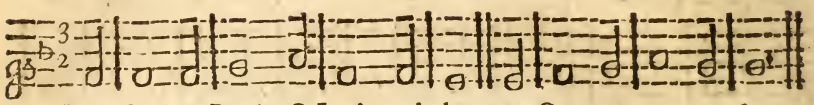
O let me un—derſtand the Ways, that Good and Ho—ly be.



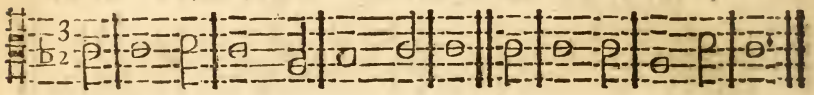
2 Within my Houſe I daily will walk with an Heart upright:
And I no kind of wicked Thing, will ſet before my Sight.
3 I hate their Works that fall away, they ſhall not cleave to me:
From me ſhall go the froward Heart, no Evil will I ſee.
4 Him I'll deſtroy that ſlandereth his Neighbour privily:
The lofty Heart I cannot bear, nor him that looketh high.

PSALM CII. *Marlborough Tune.*

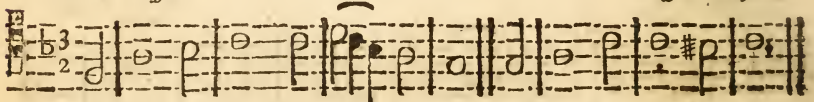
Treble & Contra. *Contra 5th, Treble 8th.*



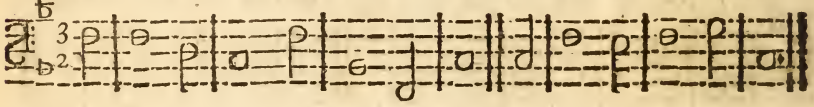
Hear thou my Pray'r, O Lord, and let my Cry come un—to thee:

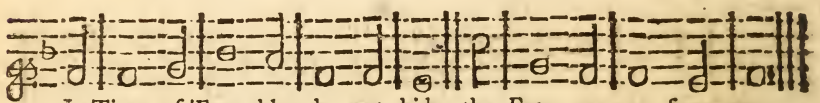


Tenor & Baſſus. *Baſſus Uniſon.*

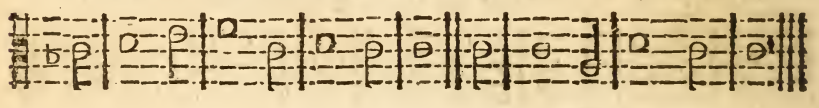


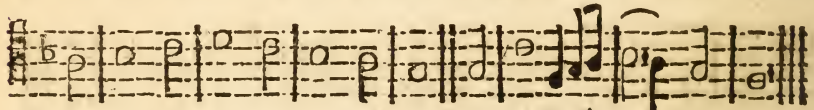
Hear thou my Pray'r, O Lord, and let my Cry come un—to thee:



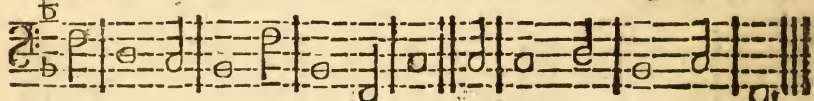


In Time of Trou--ble do not hide thy Face a—way from me.





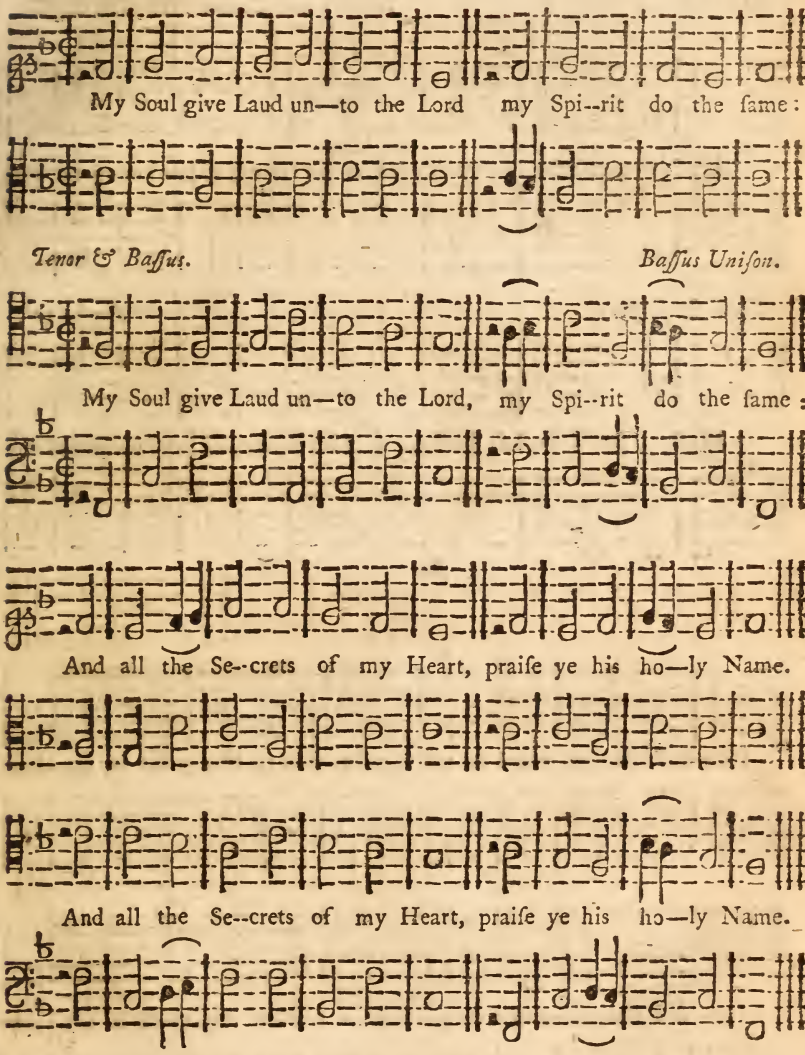
In Time of Trou-ble do not hide thy Face a——way from me.



2 Incline thine Ear to me, make haſte to hear me when I call:
For as the Smoke doth fade, ſo do my Days conſume and fall.
3 And as an Hearth my Bones are burnt, my Heart is ſmitten dead:
And withers like the Graſs, that I forget to eat my Bread.
4 By Reaſon of my groaning Voice, my Bones cleave to my Skin:
As Pelican in Wilderneſs, ſuch caſe now am I in.

PSALM CIII. *Ferry Tune.*

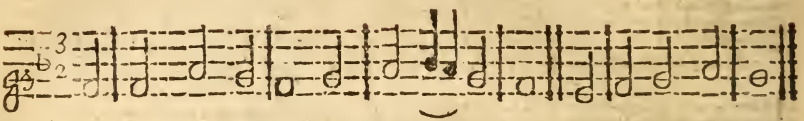
Treble & Contra. *Contra 5th, Treble 8th.*



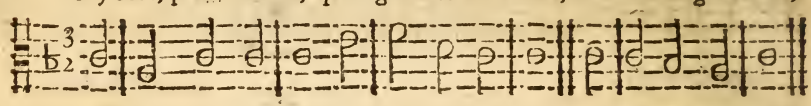
2 Praise thou the Lord, my Soul, who hath to thee been very kind.
And suffer not his Benefits to slip out of thy Mind.
3 That gave thee Pardon for thy Faults, and thee restor'd again
From all thy weak and frail Disease, and heal'd thee of thy Pain.
4 That did redeem thy Life from Death, from which thou could'st not flee;
His Mercy and Compassion both, he did entend to thee.

PSALM CIV. *Hanover Tune.*

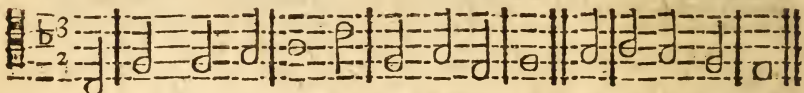
Treble & Contra. *Treble 15th, Contra 12th from Baſſus.*



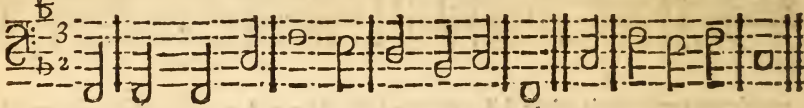
My Soul, praiſe the Ld, ſpeak good of his Name, O Lord our great God,

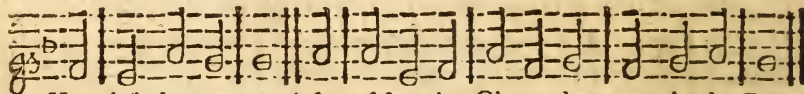


Tenor & Baſſus. *Baſſus 5th.*

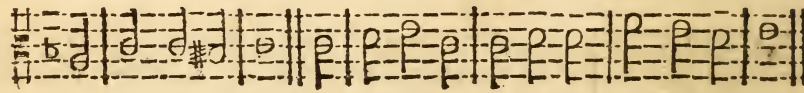


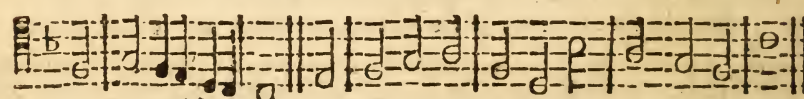
My Soul, praiſe the Ld, ſpeak good of his Name, O Lord our great God,



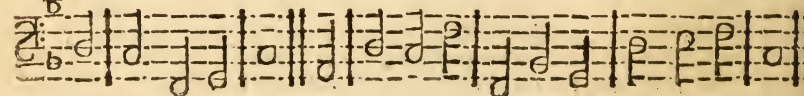


How doſt thou ap--pear! ſo paſ-ſing in Glo-ry that great is thy Fame:





How doſt thou ap--pear! ſo paſ-ſing in Glo-ry that great is thy Fame:



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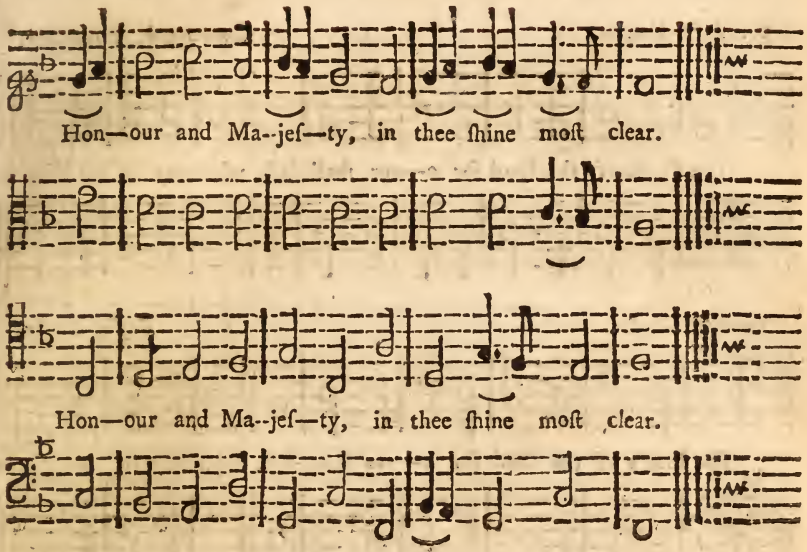


II.

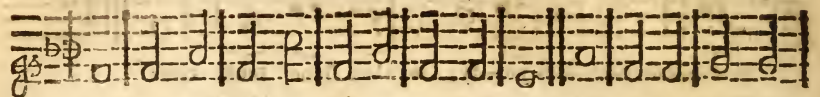
With Light, as a Robe thou haſt thyſelf clad,
Whereby all the Earth thy Greatneſs may ſee:
The Heavens in ſuch Sort thou alſo haſt ſpread,
That they to a Curtain compared may be.

III.

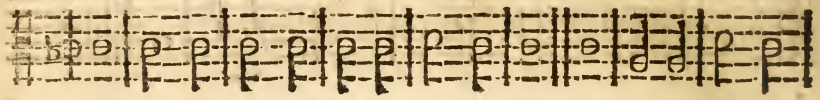
His Chamber-beams lie in the Clouds full ſure,
Which as his Chariots are made him to bear.
And there with much Swiftneſs his Courſe doth endure,
Upon the Wings riding of Winds in the Air.

PSALM CIV. Three laſt Verſes. St. *John*'s *Tune.*

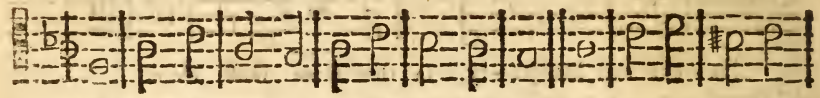
Treble & Contra. *Contra 5th, Treble 8th.*



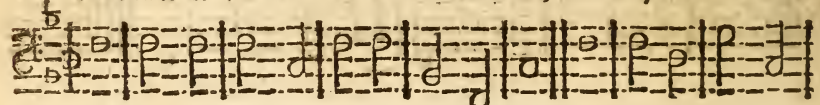
The Praiſe of the Lord for e—ver ſhall laſt, who may in his Works

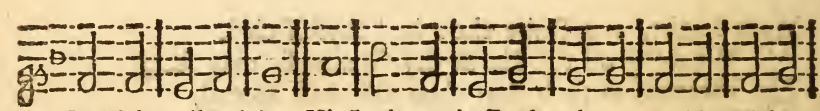


Tenor & Baſſus. *Baſſus Uniſon.*

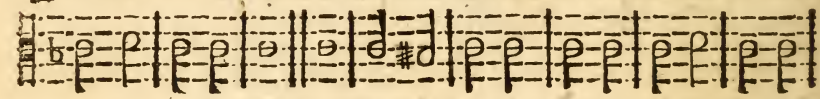


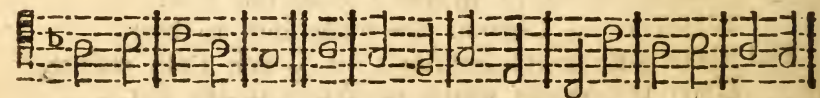
The Praiſe of the Lord for e—ver ſhall laſt, who may in his Works



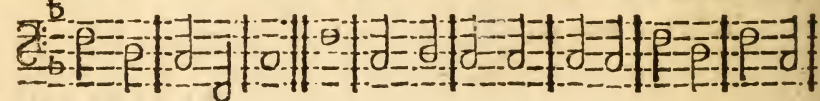


By Right well re-joice : His Look can the Earth make to trem-ble full faſt,





By Right well re-joice : His Look can the Earth make to tremble full faſt,



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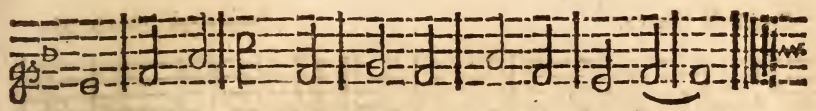
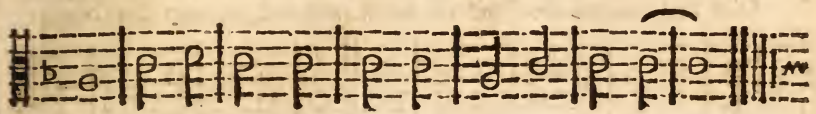
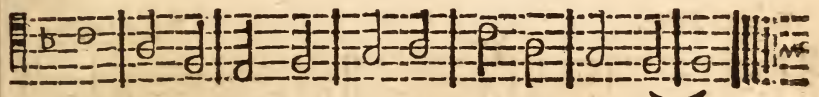
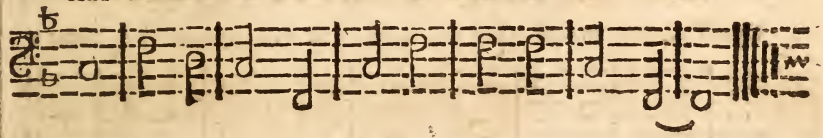


And likewiſe the Moun--tains to ſmoke at his Voice.





And likewiſe the Moun--tains to ſmoke at his Voice.



XXIII.

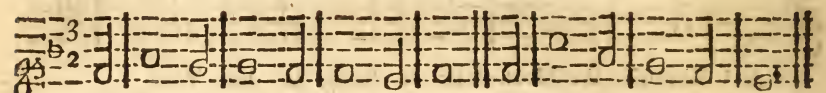
To this Lord and God will I ſing always,
So long as I live my God Praiſe will I:
Then am I moſt certain my Words ſhall him pleaſe,
I will rejoice in him, to him will I Cry.

XXIV.

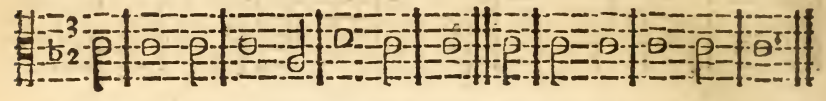
The Sinners, O Lord, conſume in thine Ire,
Alſo the perverſe, them root out with Shame:
But as for my Soul now, let it ſtill Deſire,
And ſay with the Faithful, Praiſe ye the Lord's Name,

PSALM CV. *Kidderminſter Tune.*

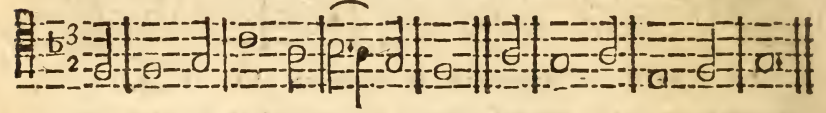
Treble & Contra. *Contra 5th, Treble 8th.*



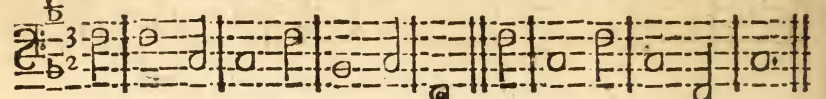
Give Prai--ſes un—to God the Lord, and call up—on his Name:

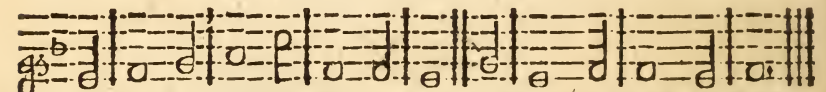


Tenor & Baſſus. *Baſſus Uniſon.*

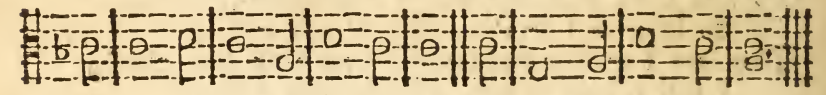


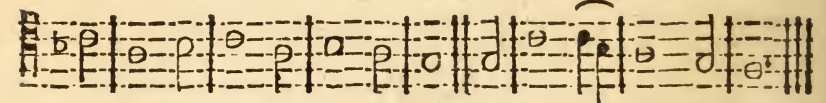
Give Prai--ſes un—to God the Lord, and call up—on his Name:



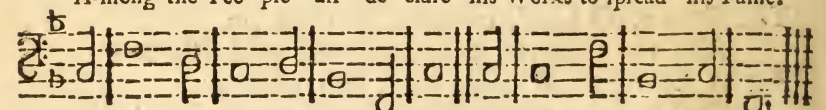


A-mong the Peo--ple all de--clare his Works to ſpread his Fame.





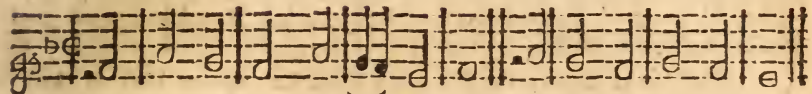
A-mong the Peo--ple all de--clare his Works to ſpread his Fame.



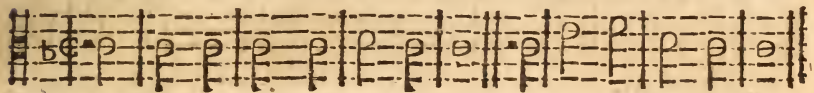
2 Sing joyfully unto the Lord, yea, ſing unto him Praiſe,
And talk of all his wondrous Works that he hath wrought always.
3 In honour of his holy Name, rejoyce with one Accord;
And let the Heart alſo be glad of them that ſeek the Lord.
4 Seek ye the Lord, and ſeek the Strength of his eternal Might:
Yea, ſeek his Face inceſſantly, and Preſence of his Sight.

PSALM CVI. *Heinningham Tune.*

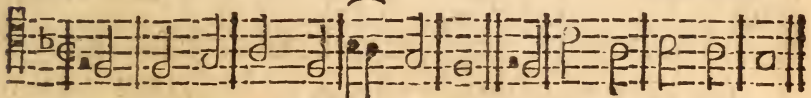
Treble & Contra. *Contra 5th, Treble 8th.*



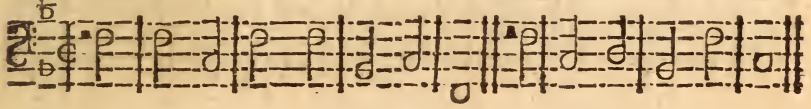
Praiſe ye the Lord for he is good, his Mer--cy laſts al-ways:

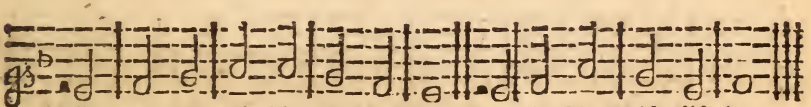


Tenor & Baſſus. *Baſſus Uniſon.*

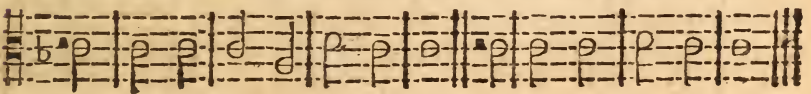


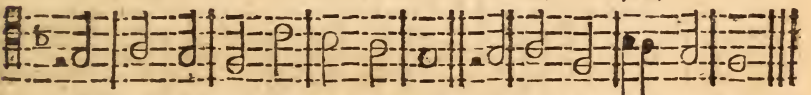
Praiſe ye the Lord for he is good, his Mer--cy laſts al-ways:



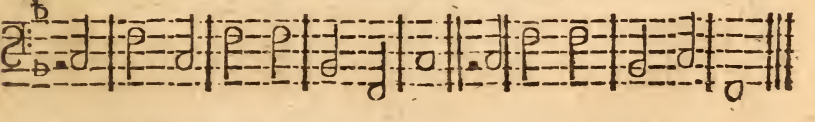


Who can ex-preſs his no--ble Acts, or all his Praiſe diſ-play?





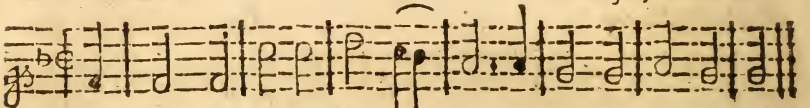
Who can ex-preſs his no--ble Acts, or all his Praiſe diſ-play?



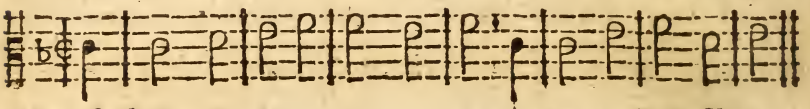
2 They bleſſed are that Judgment keep, and juſtly do alway:
With favour of thy People, Lord, remember me I pray.
3 And with thy ſaving Health, O Lord, vouchſafe to viſit me,
That I the great Felicity of thine Elect may ſee.
4 And with thy Peoples Joy, I may a joyful Mind poſſeſs;
And may with thy Inheritance a chearful Heart expreſs.

PSALM CVII. *Woolwich Tune.*

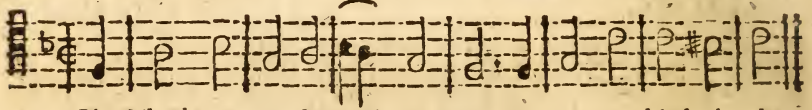
Treble & Contra. *Contra 5th, Treble 8th.*



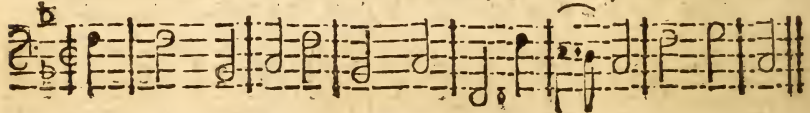
Give Thanks un—to the Lord our God, for ve—ry kind is he:

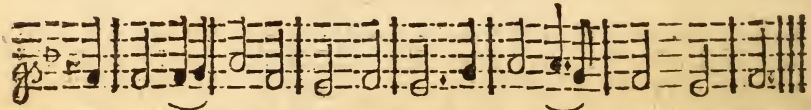


Tenor & Baſſus. *Baſſus Uniſon.*

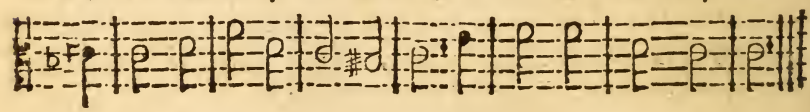


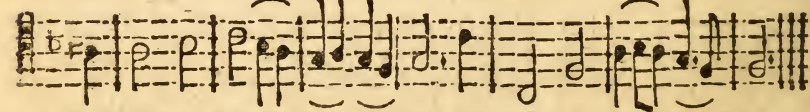
Give Thanks un—to the Lord our God, for ve—ry kind is he:



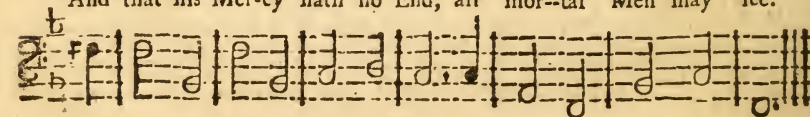


And that his Mer-cy hath no End, all mor--tal Men may ſee.





And that his Mer-cy hath no End, all mor--tal Men may ſee.

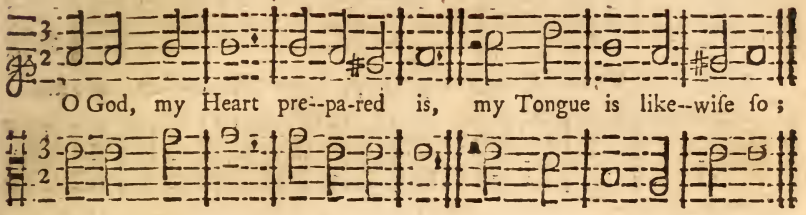


2 Such as the Lord redeemed hath, with Thanks ſhall praiſe his Name;
And ſhew how they from Foes were freed, and how he wrought the ſame.
3 He gather'd them forth of the Lands that lay ſo far about:
From Eaſt to Weſt, from North to South, his Hand did find them out.
4 They wander'd in the Wilderneſs, and ſtrayed from the Way:
Finding no City where to dwell that ſerve might for their Stay.

PSALM CVIII.

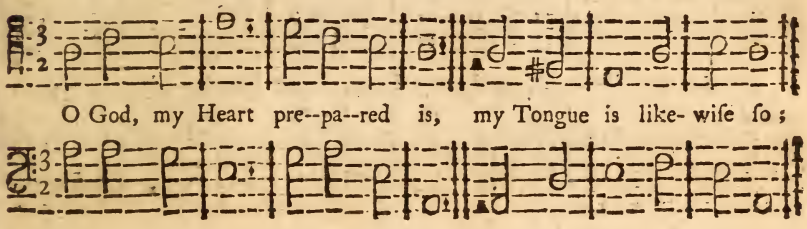
PSALM CVIII.

Treble & Contra. *Contra 5th, Treble 8th.*

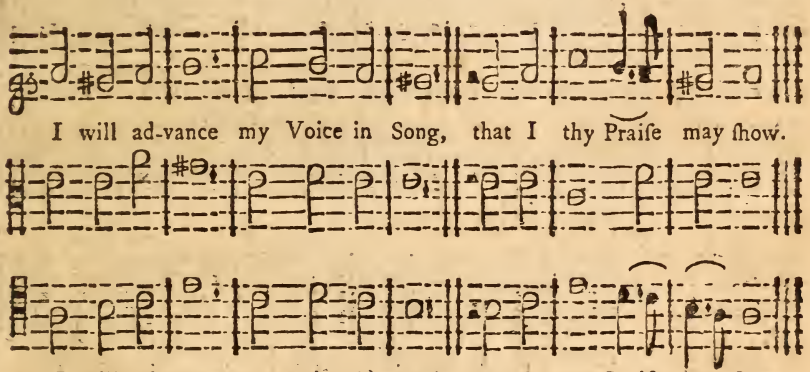


O God, my Heart pre--pa-red is, my Tongue is like--wiſe ſo;

Tenor & Baſſus. *Baſſus Uniſon.*



O God, my Heart pre--pa--red is, my Tongue is like- wiſe ſo;

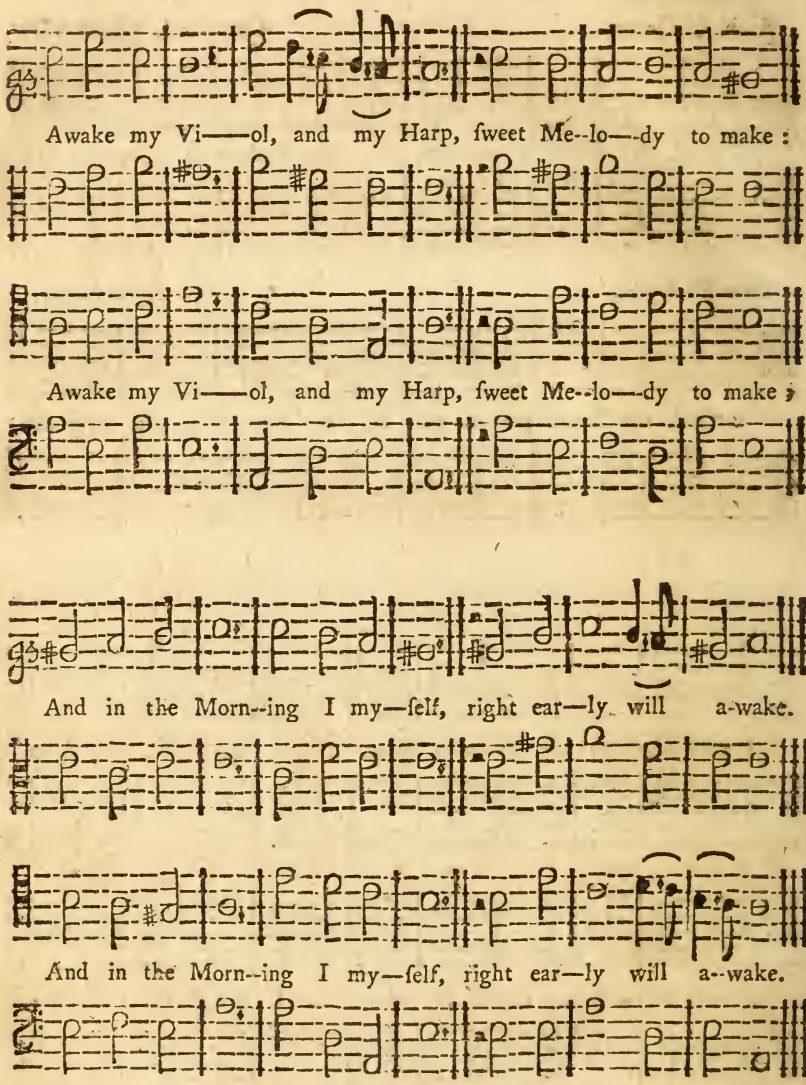


I will ad-vance my Voice in Song, that I thy Praiſe may ſhow.

I will ad-vance my Voice in Song, that I thy Praiſe may ſhow.

3 By me among the people, Lord, ſtill praiſed ſhalt thou be:
And I among the heathen Folk will Praiſes ſing to thee;

Continued.

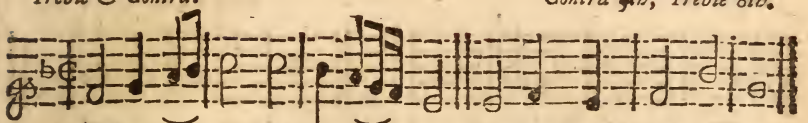


4 Becauſe thy Mercy doth aſcend above the Heav'ns moſt high:
Alſo thy Truth doth reach the Clouds within the lofty Sky.

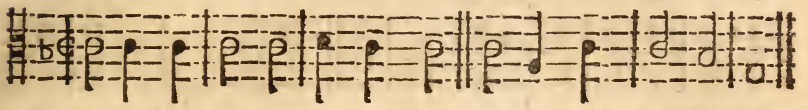
PSALM CIX.

PSALM CIX. *Shenfield Tune.*

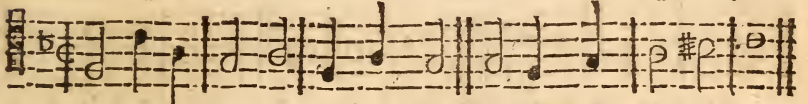
Treble & Contra. *Contra 5th, Treble 8th.*



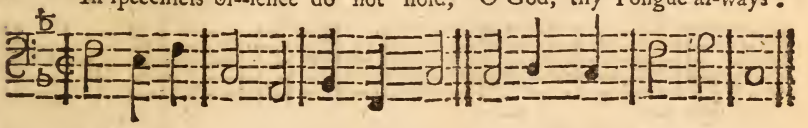
In ſpeechleſs Si--lence do not hold, O God, thy Tongue al-ways:



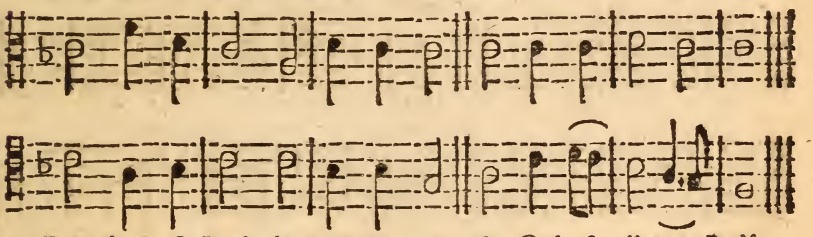
Tenor & Baſſus. *Baſſus Uniſon.*



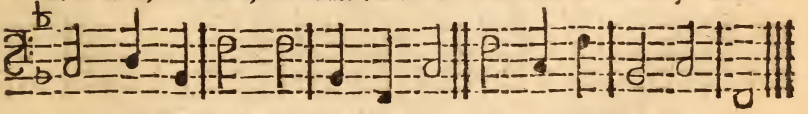
In ſpeechleſs Si--lence do not hold, O God, thy Tongue al-ways:



Ev'n thou, O Lord, be-cauſe thou art the God of all my Praiſe.



Ev'n thou, O Lord, be cauſe thou art the God of all my Praiſe.

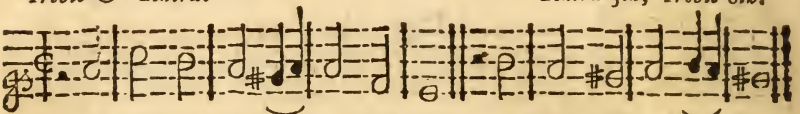


2 The wicked and the guileful Mouths on me diſcloſed be:
And they with falſe and lying Tongue have ſpoken unto me.
3 They did beſet me round about with Words of hateful Spight:
Without all cauſe of my Deſert againſt me they did fight.
4 For my good Will they were my Foes, then I began to pray:
My Good with Ill, my Friendlineſs, with Hate they did repay.

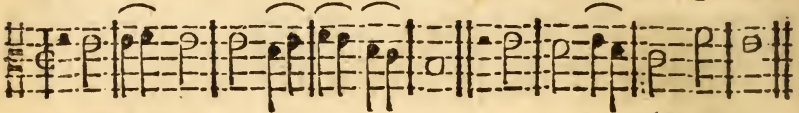
PSALM CX.

PSALM CX. *Oakingham Tune.*

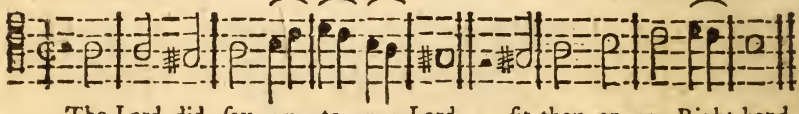
Treble & Contra. *Contra 5th, Treble 8th.*



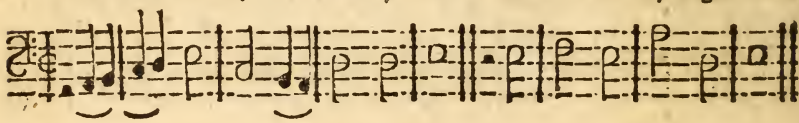
The Lord did ſay un—to my Lord, ſit thou on my Right-hand,

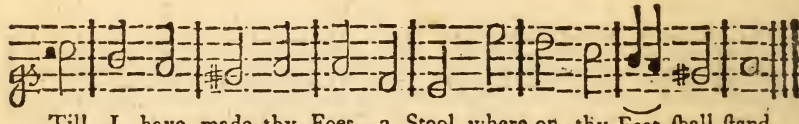


Tenor & Baſſus. *Baſſus Uniſon.*

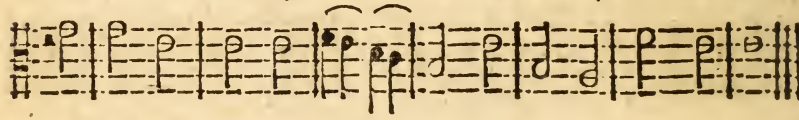


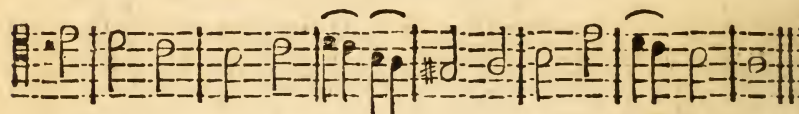
The Lord did ſay un—to my Lord, ſit thou on my Right-hand,



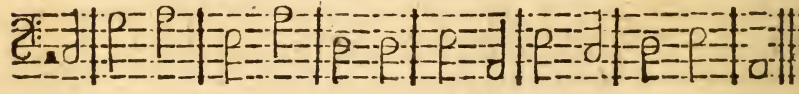


Till I have made thy Foes a Stool where-on thy Feet ſhall ſtand.





Till I have made thy Foes a Stool whereon thy Feet ſhall ſtand.

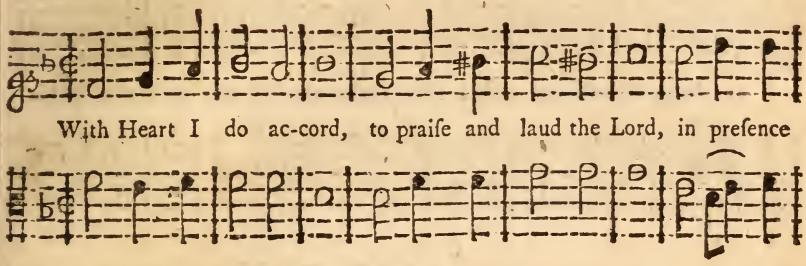


2 The Lord ſhall out of Sion ſend the Scepter of thy Might ;
Amidſt thy mortal Foes be thou the Ruler in their Sight.
3 And in the Day on which thy Reign and Power they ſhall ſee,
Then free-will Offering ſhall all the People give to thee.
4 Yea, with an holy Worſhipping, then offer they ſhall all :
Thy Birth-due is the Dew that doth from Womb of Morning fall.

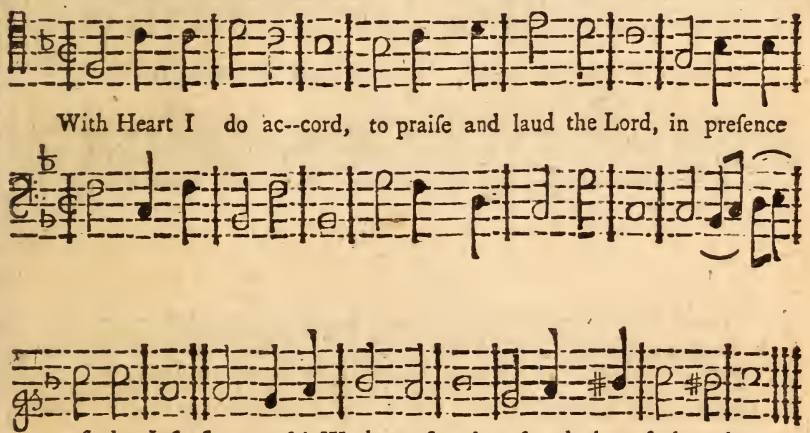
PALM CXI.

PSALM CXI.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



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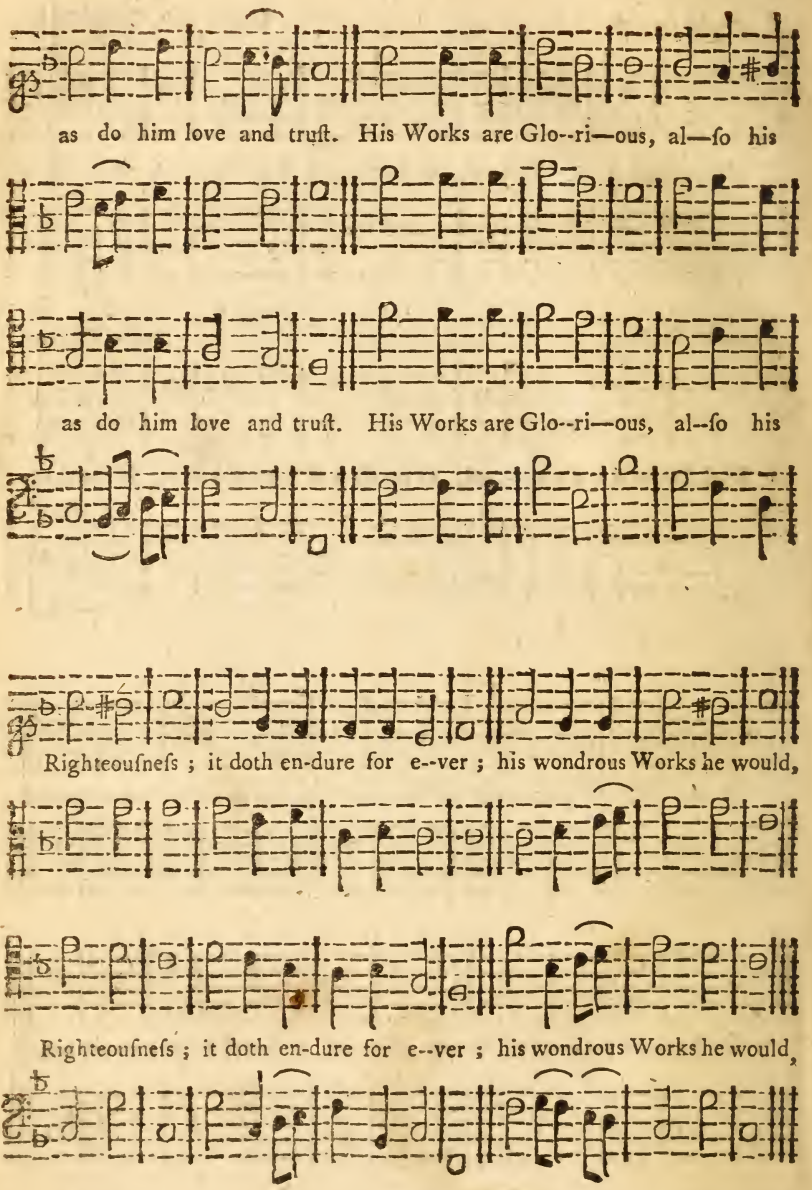

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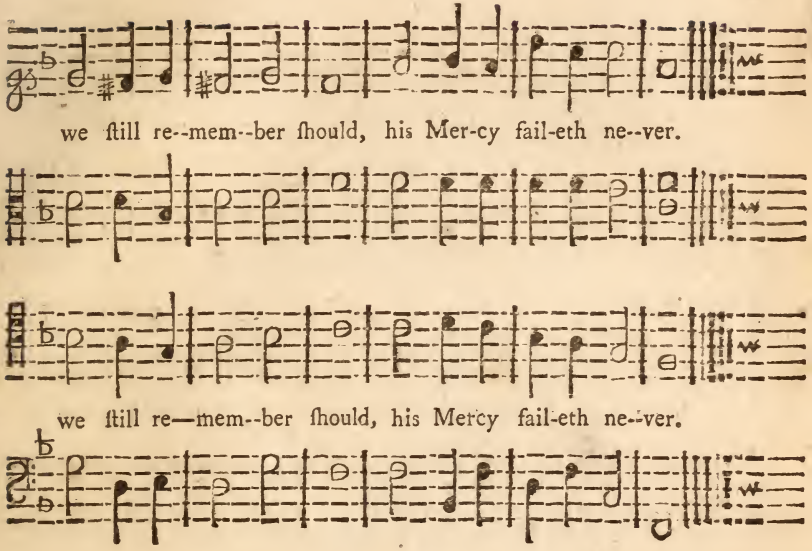


III.

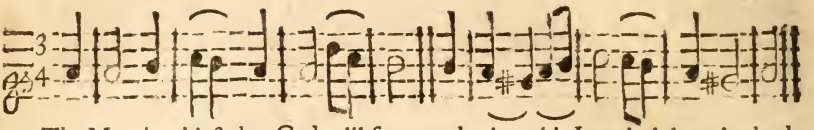
Such as do bear him love, a Portion fair above
He hath up for them laid: for this they ſhall well find,
He will them have in mind, and keep them as he ſaid.

IV.

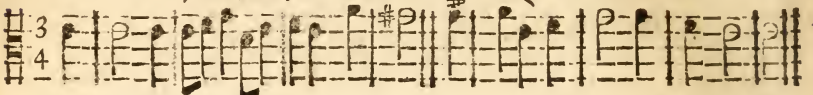
For he did not diſdain, his Works to ſhew them plain,
By Lightning and by Thunders:
When he the Heathens Land, did give unto their Hand,
Where they beheld his Wonders.

PSALM CXII.

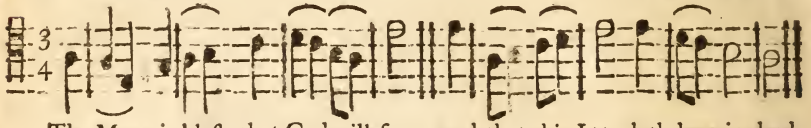
Treble & Contra. *Contra 5th, Treble 8th.*



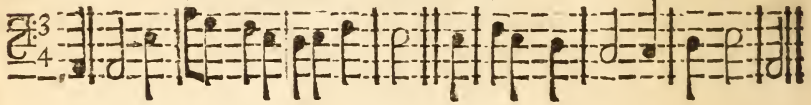
The Man is bleſt that God will fear, and that this Law doth love in-deed,

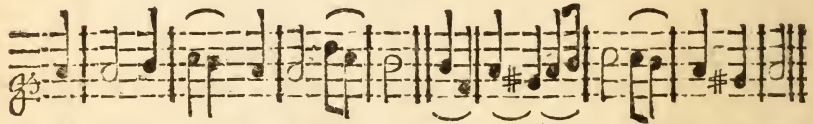


Tenor & Baſſus. *Baſſus an 8th.*

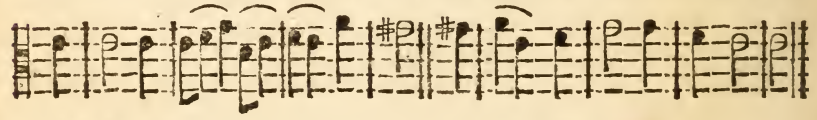


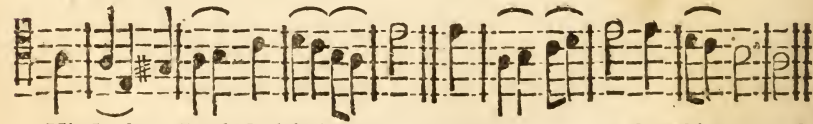
The Man is bleſt that God will fear, and that this Law doth love in-deed,



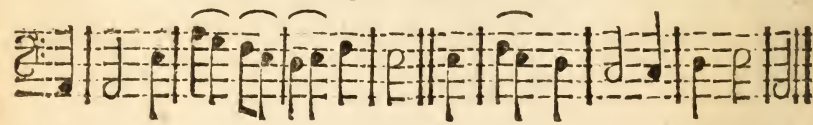


His Seed on Earth God doth up rear, and bleſs ſuch as from him proceed.





His Seed on Earth God doth up rear, and bleſs ſuch as from him proceed.



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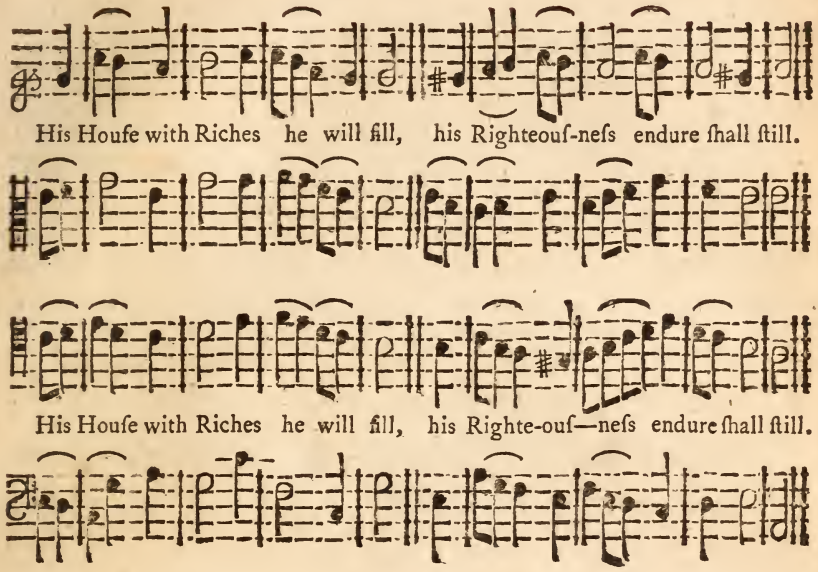


II.

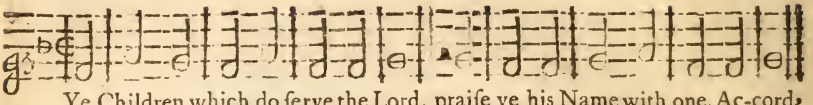
Unto the Righteous doth ariſe, in Trouble, Joy; in Darkneſs, Light:
Compaſſion great is in his Eyes, and Mercy always in his Sight;
Yea, Pity moved him to lend, he doth with Judgment things expend.

Gloria Patri.

To God Almighty, Father, Son, and Comforter the Holy Ghoſt,
Be Honour, Praiſe, and Worſhip done, by Saints, and Angels ſacred Hoſts;
As 'twas in Ages heretofore, is now, and ſhall be evermore.

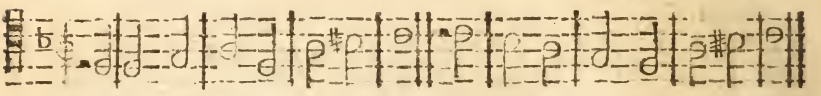
PSALM CXIII.

Treble & Contra. *Contra 5th, Treble 8th.*

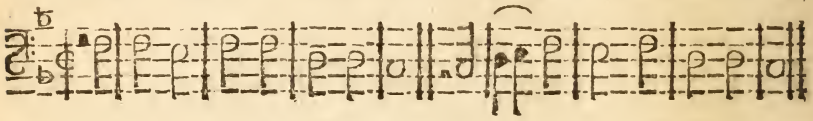


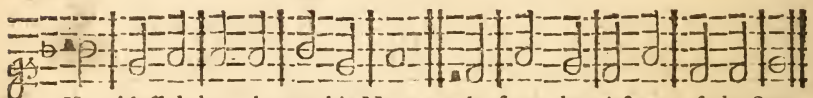
Ye Children which do ſerve the Lord, praiſe ye his Name with one Ac-cord,

Tenor & Baſſus. *Baſſus Uniſon.*

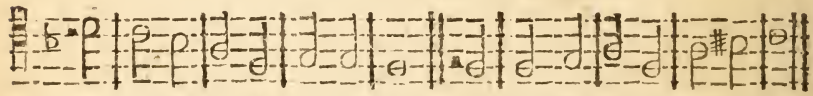


Ye Children which do ſerve the Lord, praiſe ye his Name with one Accord,

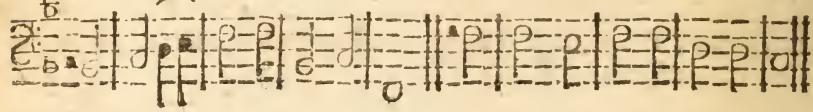




Yea, bleſſed be al-ways his Name: who from the ri-ſing of the Sun,



Yea, bleſſed be al-ways his Name; who from the ri--ſing of the Sun,



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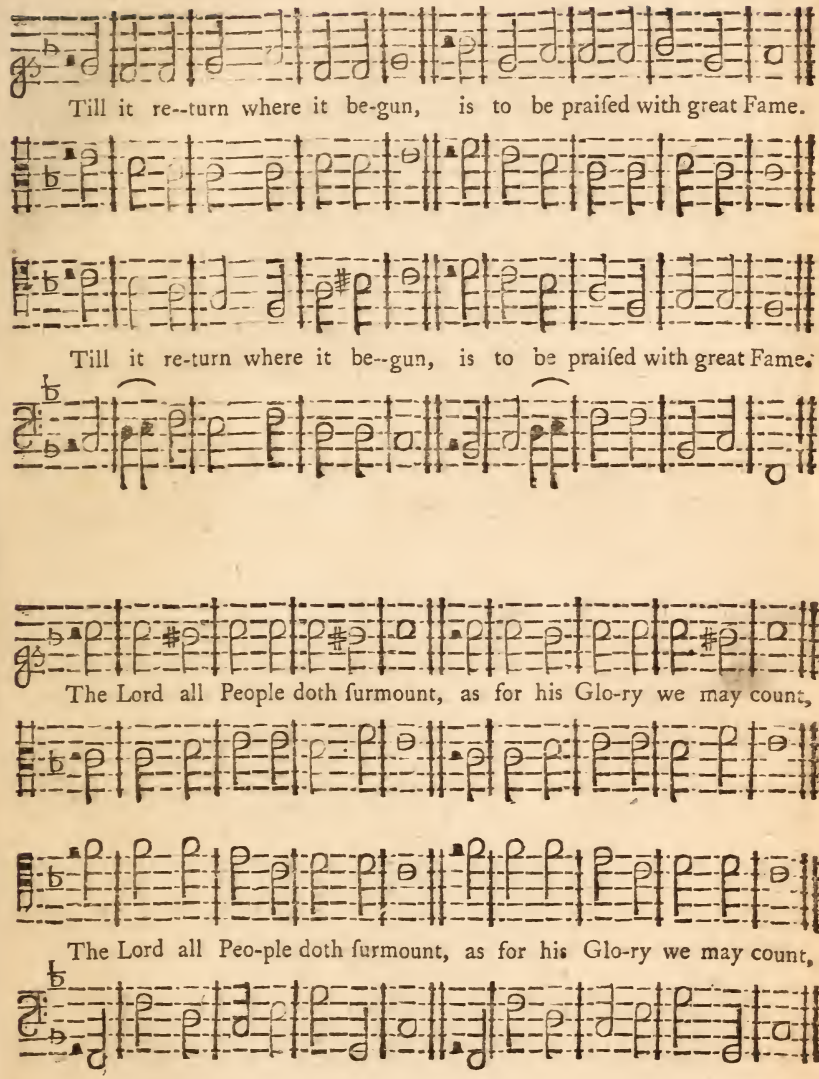

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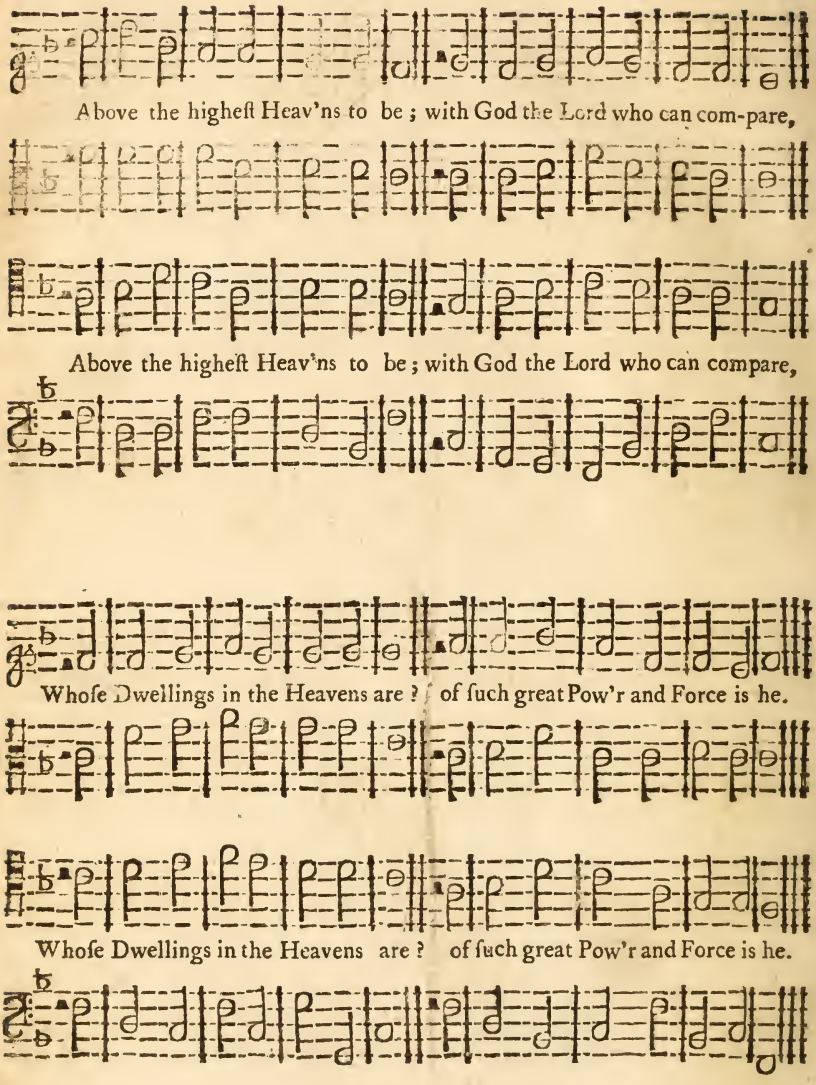
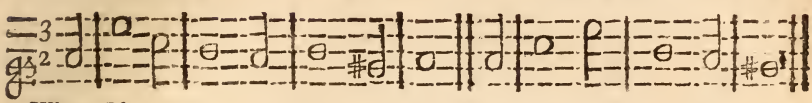


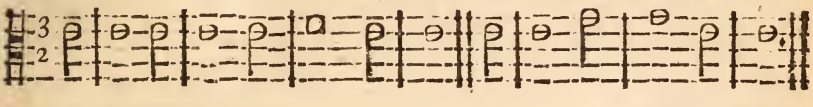
PSALM CXIV.

PSALM CXIV. *Waltham Tune.*

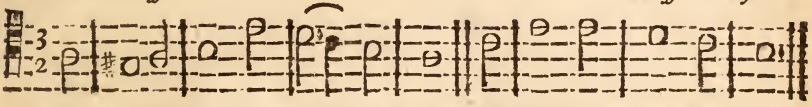
Treble & Contra. *Contra 5th, Treble 8th.*



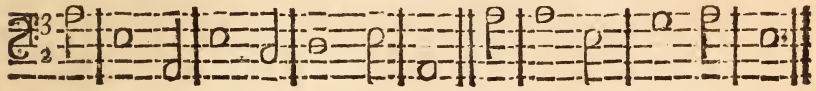
When If—ra—el by God's Command from Pharaoh's Land was bent:

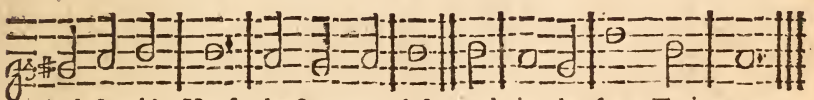


Tenor & Baſſus. *Baſſus Uniſon.*

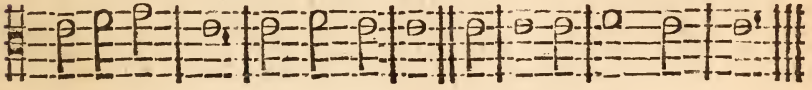


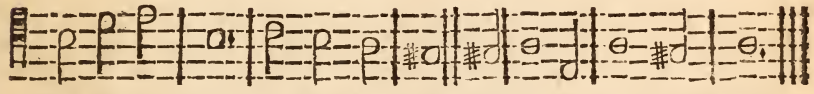
When If-ra—el by God's Command from Pharaoh's Land was bent:



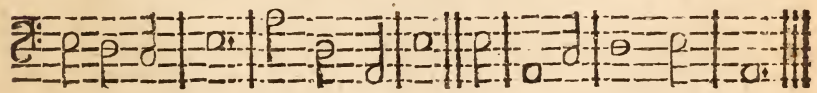


And Jacob's Houſe the Strangers left, and in the ſame Train went.





And Jacob's Houſe the Strangers left, and in the ſame Train went.



2 In Judah God his Glory ſhew'd, his Holineſs moſt bright:
So did the Iſr'elites declare his Kingdom, Pow'r and Might.

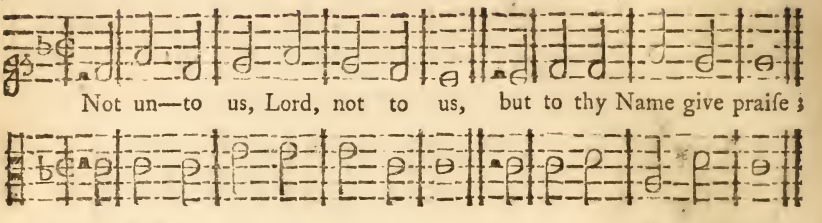
3 The Sea ſaw it, and ſuddenly, as all amaz'd did fly:
The roaring Streams of Jordan's Flood, gave back immediately.

4 As Rams afraid the Mountains skipt, their Strength did them forſake;
And as the trembling ſilly Lambs, their Tops did beat and ſhake.

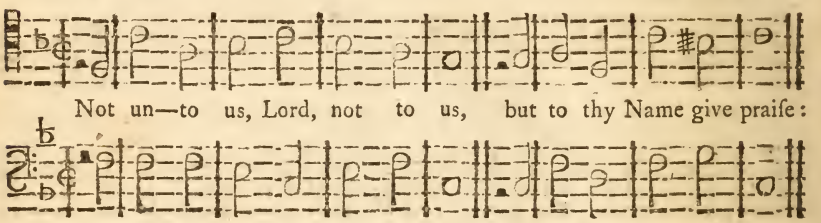
PSALM CXV.

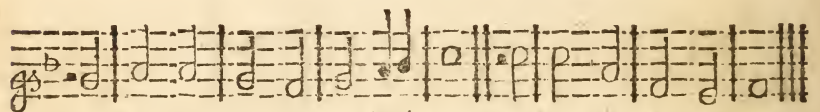
PSALM CXV. *Epping Tune.*

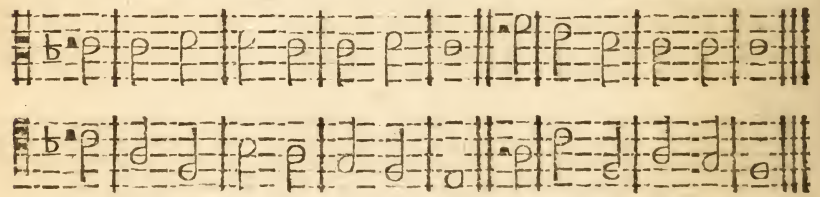
Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*





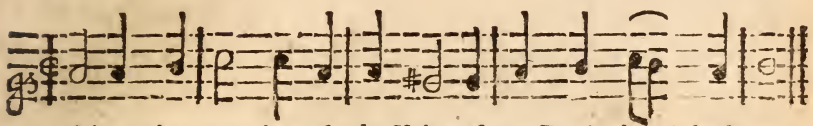


2 Why ſhall the heathen Scorners ſay, where is their God become?
Our God he is in Heaven, and what he will'd, that hath he done.
3 Their Idols ſilver are and gold, work of Mens Hands they be:
They have a Mouth, but do not ſpeak, and Eyes but do not ſee.
4 And they have Ears join'd to their Heads, but do not hear at all;
Noſes alſo they formed have, but not to ſmell withal.

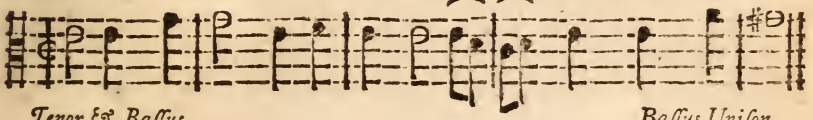
PSALM CXVI.

PSALM CXVI. *Wendover Tune.*

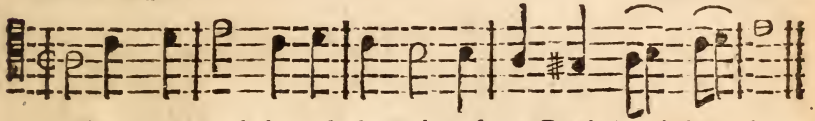
Treble & Contra. *Contra 5th, Treble 8th.*



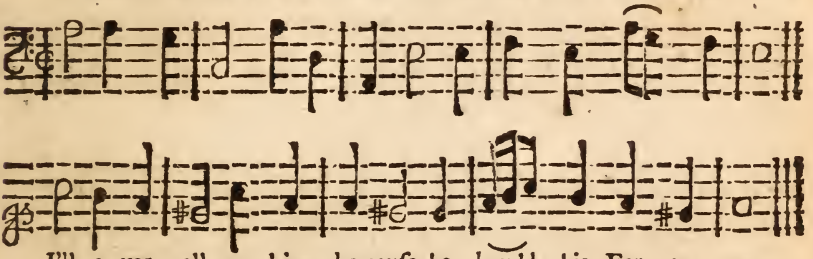
I love the Lord, becauſe the Voice of my Pray'r heard hath he:



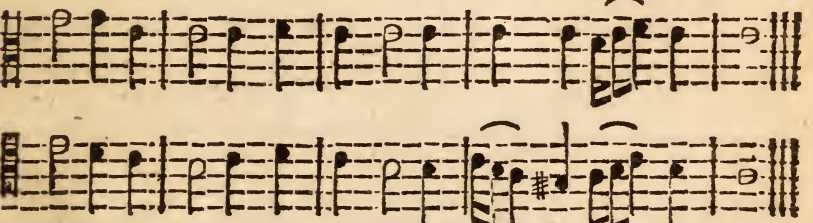
Tenor & Baſſus. *Baſſus Uniſon.*



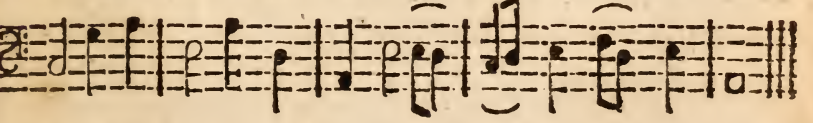
I love the Lord, becauſe the Voice of my Pray'r heard hath he:



I'll e--ver call on him, be-cauſe he bow'd his Ear to me.



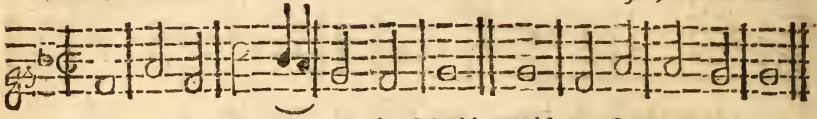
I'll e--ver call on him, becauſe he bow'd his Ear to me.



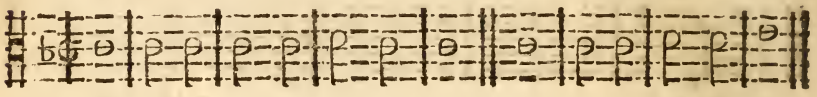
2 Ev'n when the Snares of cruel Death about beſet me round:
When Pains of Hell me caught, and when I Wo and Sorrow found.
3 Upon the Name of God the Lord then did I call and ſay:
Deliver thou my Soul, O Lord, I do thee humbly pray:

PSALM CXVII. *London Tune.*

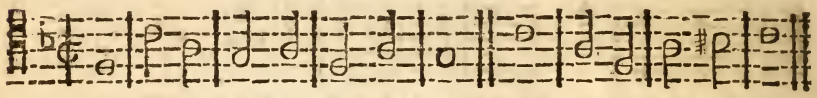
Treble & Contra. *Contra 5th, Treble 8th.*



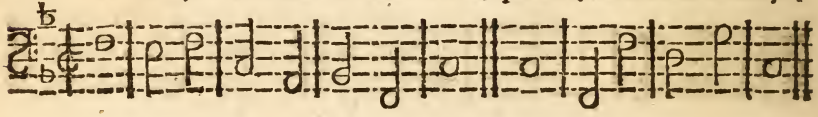
O all ye Na-tions of the World, praiſe ye the Lord al-ways;

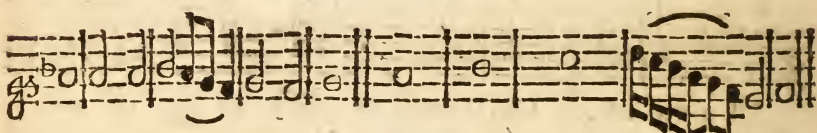


Tenor & Baſſus. *Baſſus Uniſon.*

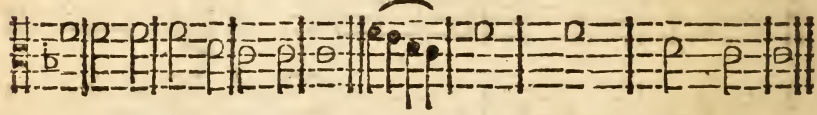


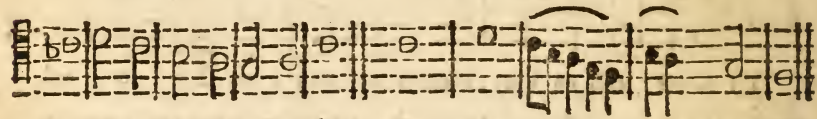
O all ye Nations of the World, praiſe ye the Lord al-ways;



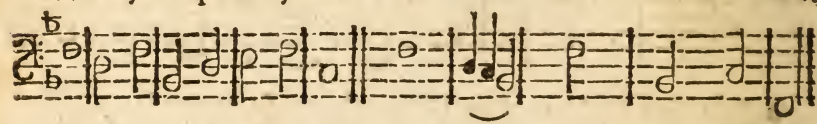


And all ye Peo--ple ev'ry where ſet forth his no—ble Praiſe.





And all ye People ev'ry where ſet forth his no—ble Praiſe.

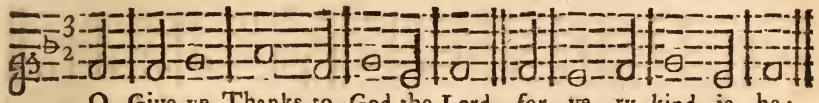


2 For great his Kindneſs is to us, his Truth doth not decay:
Wherefore praiſe ye the Lord our God, praiſe ye the Lord alway.

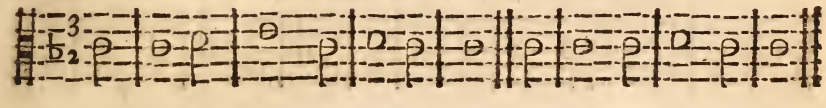
PSALM CXVIII.

PSALM CXVIII. *York Tune.*

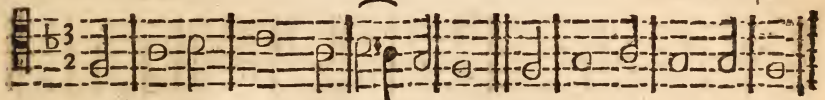
Treble & Contra. *Contra 5th, Treble 8th.*



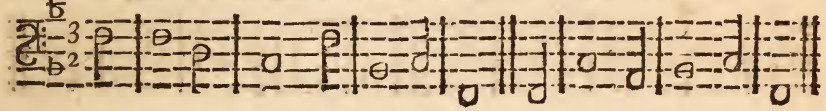
O Give ye Thanks to God the Lord, for ve—ry kind is he:

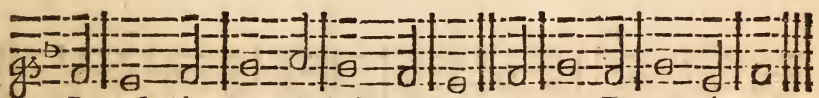


Tenor & Baſſus. *Baſſus Uniſon.*

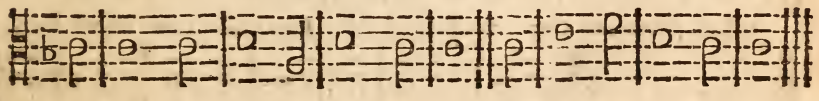


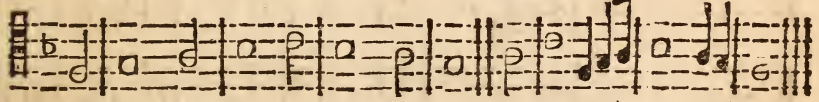
O give ye Thanks to God the Lord, for ve—ry kind is he:



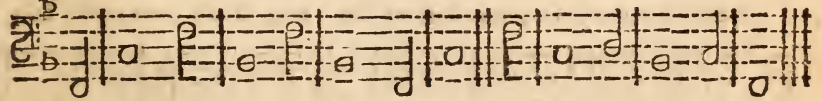


Be-cauſe his Mer--cy doth en--dure un—to E—ter—ni—ty.





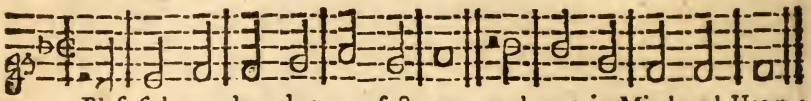
Be-cauſe his Mer--cy doth en--dure un--to E—--ter—ni—ty.



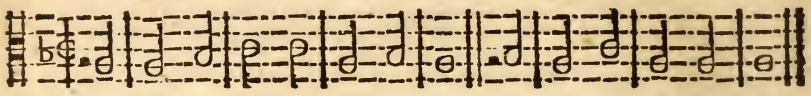
2 Let Iſrael confeſs that his Mercy doth ever dure;
Let Aaron's Houſe likewiſe confeſs his Mercy is moſt ſure.
3 Let all that fear the Lord our God, ev'n now confeſs and ſay,
The Mercy of the Lord our God endureth ſtill alway.
4 In Trouble and in Heavineſs, unto the Lord I cry'd:
Who lovingly heard me at large, my Suit was not deny'd.

PSALM CXIX.

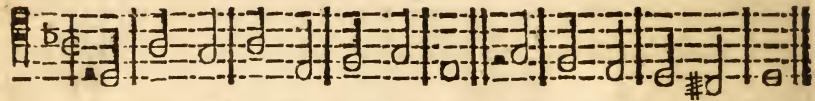
Treble & Contra. *Contra 5th, Treble 8th.*



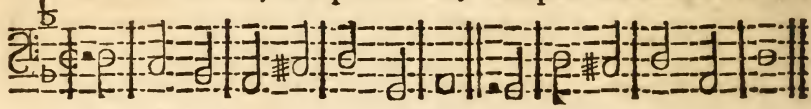
Bleſ--ſed are they that per--fect are, and pure in Mind and Heart:

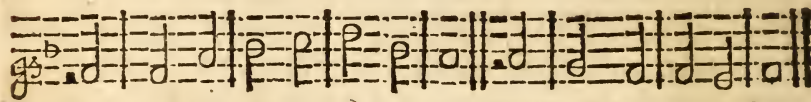


Tenor & Baſſus. *Baſſus Uniſon.*

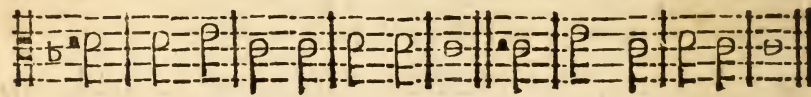


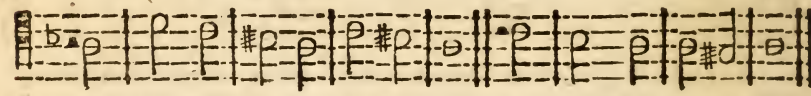
Bleſ--ſed are they that per-fect are, and pure in Mind and Heart:



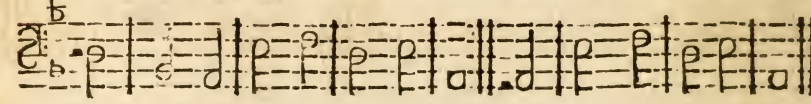


Whoſe Lives and Con-ver—ſa-tions do from God's Laws ne-ver ſtart.





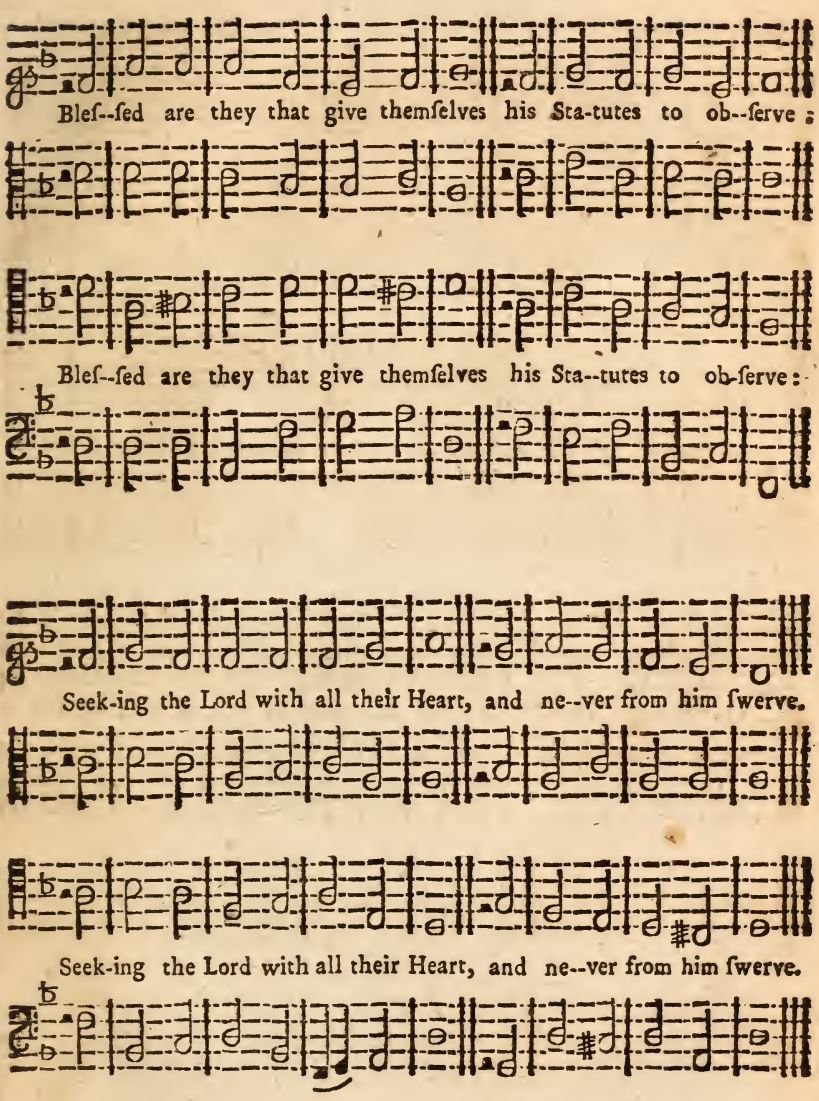
Whoſe Lives and Con-ver--ſa-tions do from God's Laws ne-ver ſtart.



3 Doubtleſs ſuch Men go not aſtray, nor do a wicked Thing:
But ſteadfaſtly walk in his Way without any Wandring

Continued.

Continued.

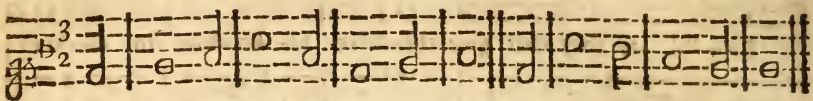


4 'Tis thy Commandment and thy Will that with attentive Heed,
Thy Precepts which are moſt Divine, we learn and keep indeed.

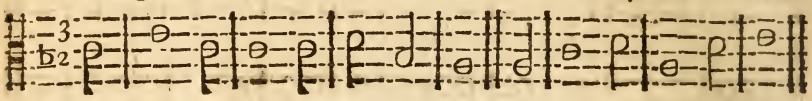
PSALM CXIX.

PSALM CXIX. Verse 97, 98, 99, 100.
Great Warley Tune.

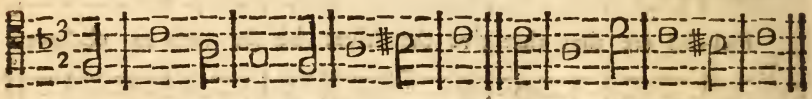
Treble & Contra. *Contra 5th, Treble 8th.*



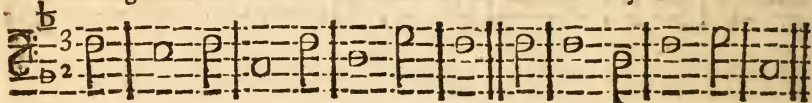
What great De--sire and fer-vent Love un—to thy Law I bear!

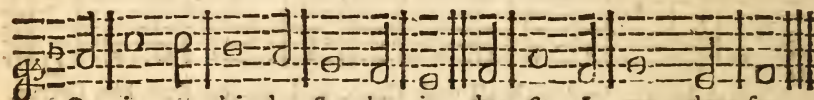


Tenor & Bassus. *Bassus Unison.*

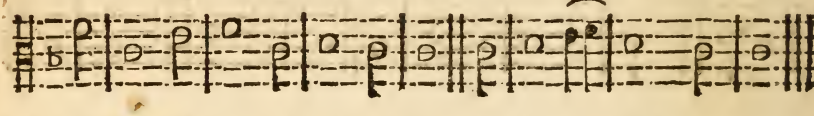


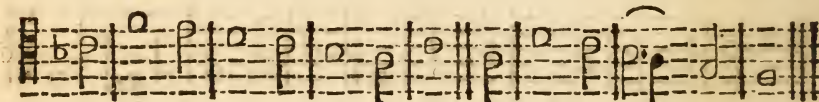
What great De--sire and fer--vent Love un—to thy Law I bear!



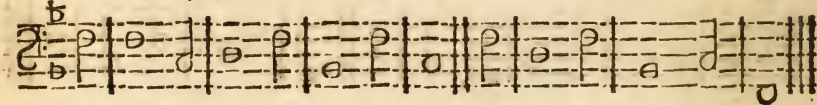


On it my dai—ly Stu--dy is, that so I may thee fear.





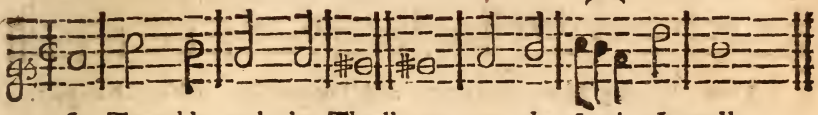
On it my dai—ly Stu--dy is, that so I may thee fear.



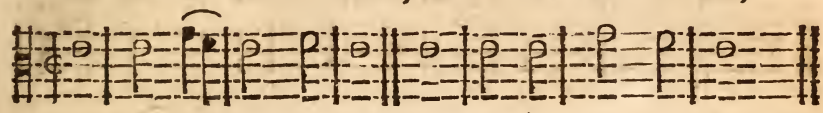
98 Thy Word hath taught me to exceed in Wisdom all my Foes:
For they are ever with me, and do give me sweet Repose.
99 My Teachers who did me instruct in Knowledge I excel:
Because I do thy Statutes keep, and them to others tell;
100 In wisdom I do far surpass the ancient Men also:
And that because I keep thy Laws, and so resolve to do.

PSALM CXX.

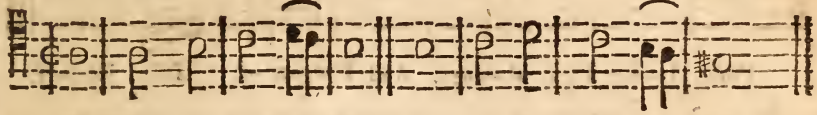
Treble & Contra: *Contra 5th, Treble 8th.*



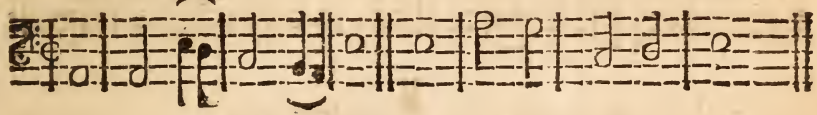
In Trou--ble and in Thrall, un—to the Lord I call,

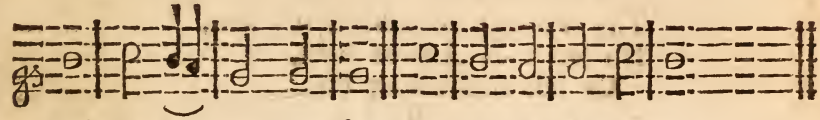


Tenor & Baſſus. *Baſſus an 8th.*

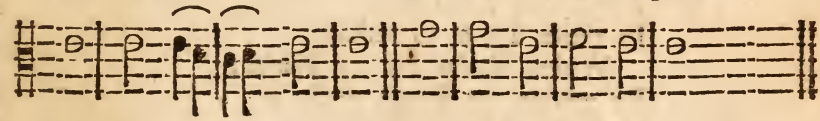


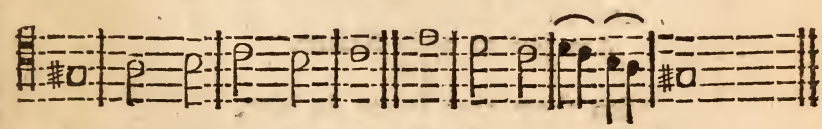
In Trou--ble and in Thrall, un—to the Lord I call,



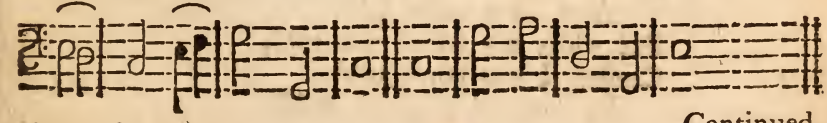


And he doth me Com—fort: De—li—ver me I pray,





And he doth me Com--fort: De—li—ver me I pray,



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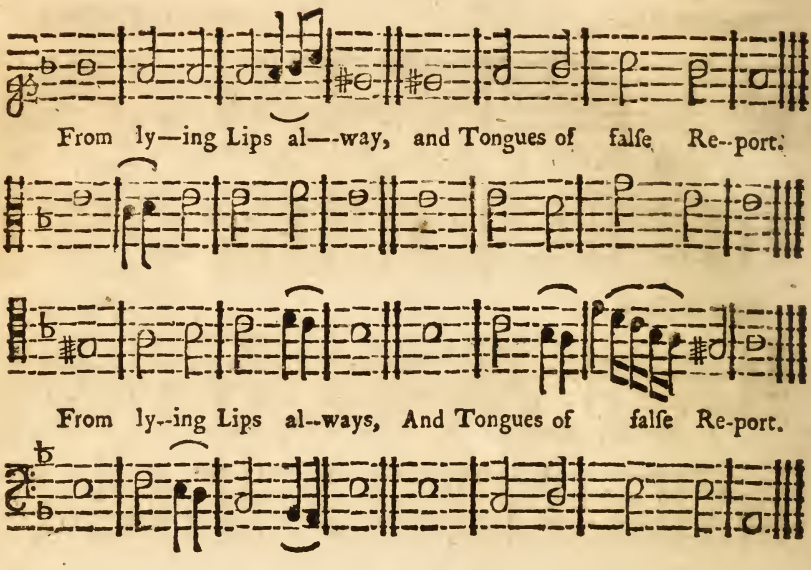


II.

What Vantage or what Thing
Gett'ſt thou thus for to Sting,
Thou falſe and flatt'ring Lyar:
Thy Tongue doth hurt, it's ſeen,
No leſs then Arrows keen,
Or hot comſuming Fire.

III.

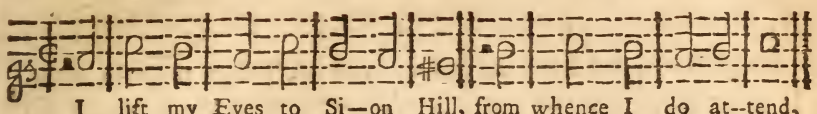
Alas! that I am fain
In thoſe Tents to remain,
Which Kedar are by Name:
By whom the Flock elect,
And all of Iſaac's Sect,
Are put to open Shame.

IV.

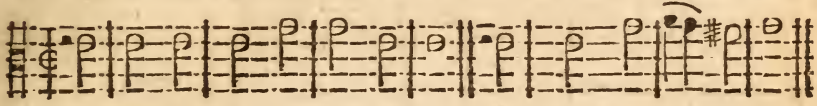
With them that Peace do hate,
I came to meditate,
And ſet a quiet Life.
But when my Mind was told,
Cauſleſs I was controul'd
By them that loved Strife.

PSALM CXXI.

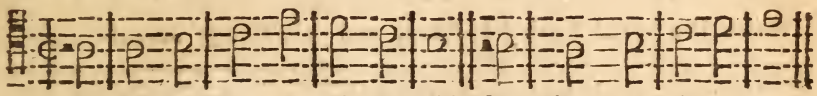
Treble & Contra. *Contra 5th, Treble 8th.*



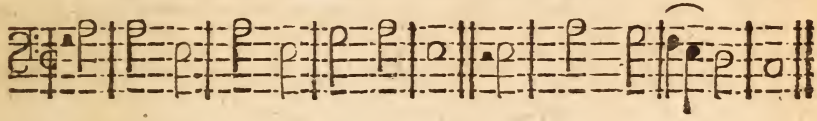
I lift my Eyes to Si—on Hill, from whence I do at--tend,

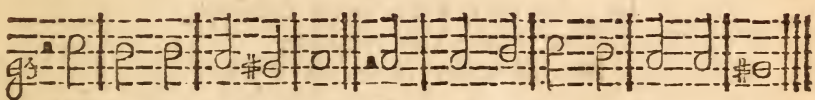


Tenor & Baſſus. *Baſſus Uniſon.*

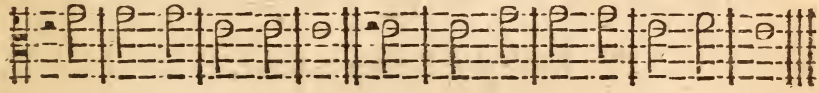


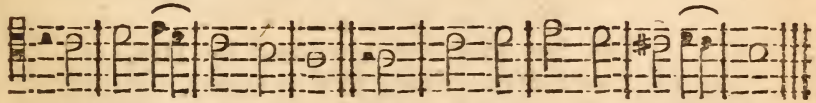
I lift my Eyes to Si—on Hill, from whence I do at--tend,



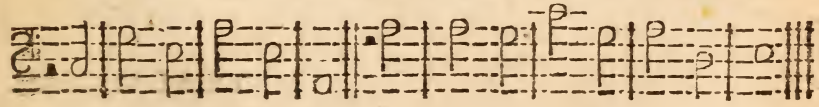


'Till Succour God me ſend. The migh--ty God me Suc-cour will,





'Till Suc-cour God me ſend. The migh--ty God me Succour will,



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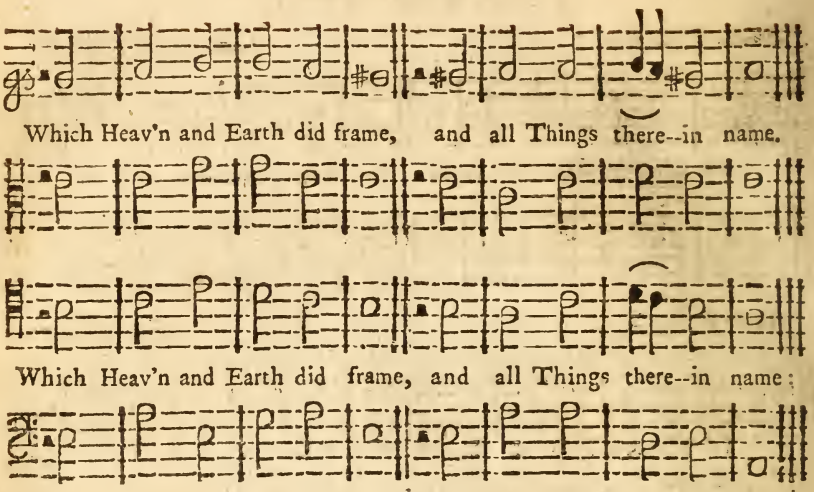


II.

Thy Foot from Slip he will preſerve,
And will thee ſafely keep,
For he doth never Sleep.
Lo! he that Iſrael doth conſerve,
Sleep never can ſurprize,
Nor Slumber cloſe his Eyes.

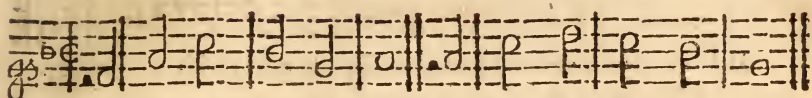
III.

The Lord thy Keeper is alway,
On thy Right-hand is he,
A Shade to Cover thee.
The Sun ſhall not thee parch by Day,
Nor Moon ſcarce half ſo bright,
With Cold thee hurt by Night.

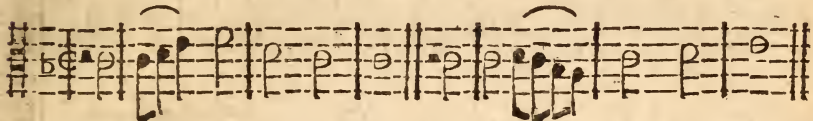
PSALM CXXII.

PSALM CXXII.

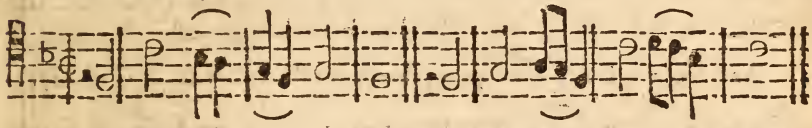
Treble & Contra. *Contra 5th, Treble 8th.*



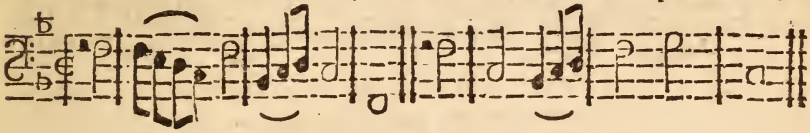
I did in Heart re—joice to hear the Peo--ples Voice,



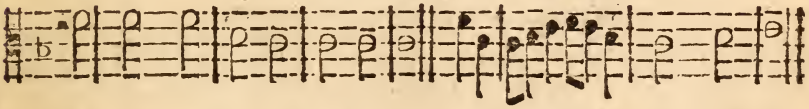
Tenor & Baſſus. *Baſſus Uniſon.*



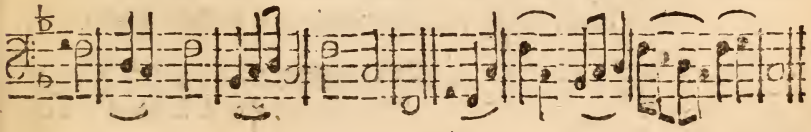
I did in Heart re—joice to hear the Peo--ples Voice,



In of—fer—ing ſo will-ing--ly; for let us up, ſay they,



In of—fer--ing ſo will-ing--ly; for let us up, ſay they,



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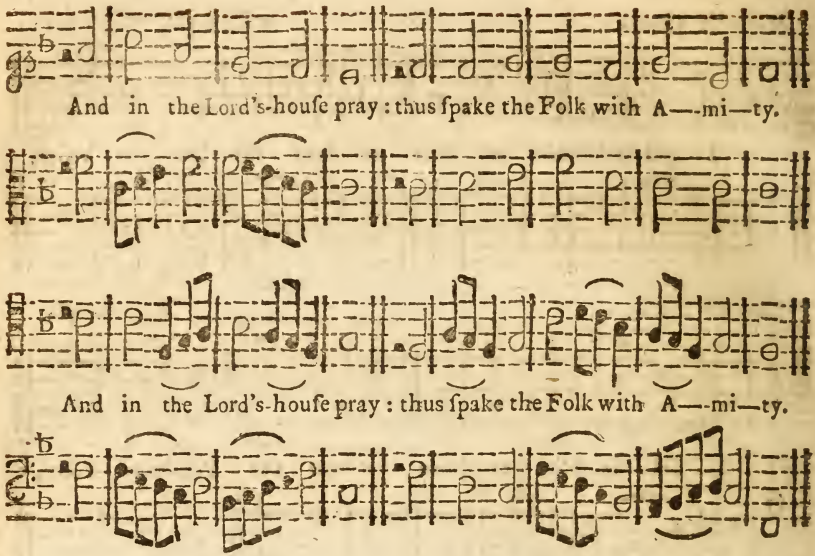


II.

Our Feet that wandred wide,
Shall in thy Gates abide,
O thou Jeruſalem full fair;
Which art ſo ſeemly ſet,
Much like a City neat,
Whither the People do repair.

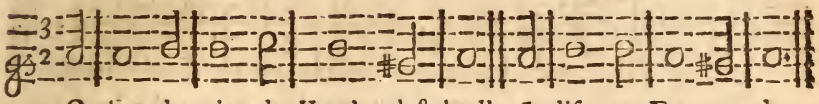
III.

The Tribes with one Accord,
To give Thanks to the Lord,
Are thither bent their Way to take:
So God before did tell
That there, his Iſrael
Their Pray'rs they ſhould together make.

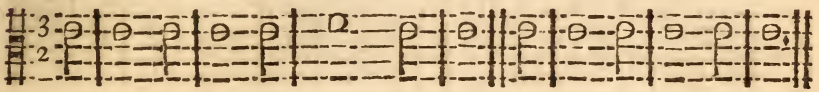
PSALM CXXIII.

PSALM CXXIII. *Litchfield Tune.*

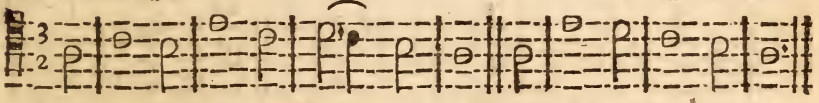
Treble & Contra. *Contra 5th, Treble 8th.*



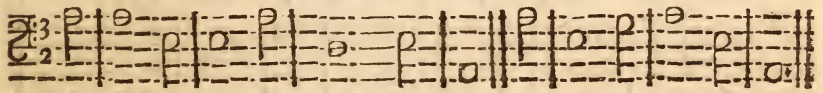
O thou that in the Heav'ns doſt dwell, I lift my Eyes to thee;

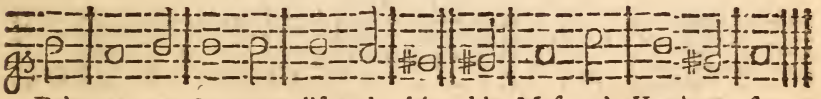


Tenor & Baſſus. *Baſſus Uniſon.*

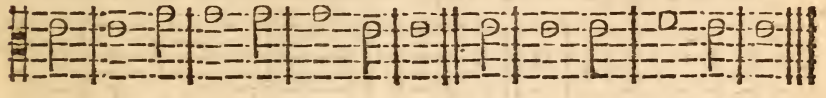


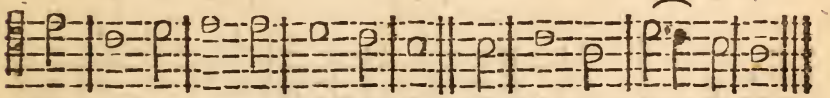
O thou that in the Heav'ns doſt dwell, I lift my Eyes to thee;



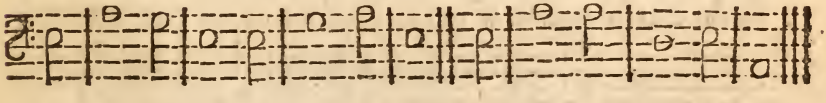


Ev'n as a Ser--vant lift--eth his, his Maſ--ter's Hand to ſee.





Ev'n as a Ser--vant lift--eth his, his Maſ--ter's Hand to ſee.



2 As Hand-maids watch their Miſtreſs Hand, ſome Grace for to atchieve:
So we behold the Lord our God, 'till he doth us forgive.

3 O grant to us Compaſſion, Lord, and Mercy in thy Sight:
For we are fill'd and overcome with Hatred and Deſpite.

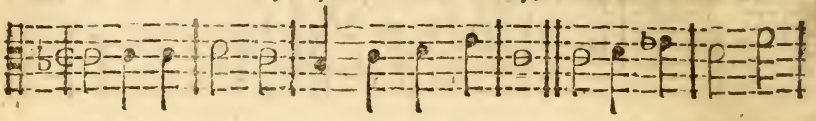
4 Our Minds as fill'd with great Rebuke, the Rich and worldly Wiſe
Do make of us a mocking Stock, the Proud do us deſpiſe.

PSALM CXXIV.

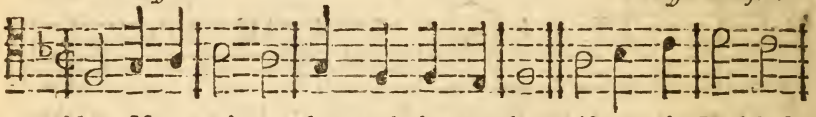
PSALM CXXIV.

Treble & Contra. *Contra 5th, Treble 8th.*

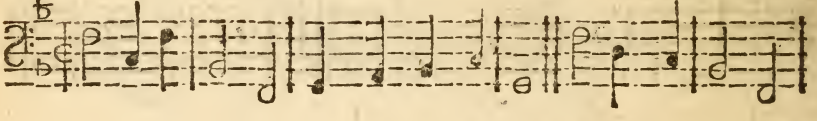
Now If-ra—el may ſay, and that tru—ly, if that the Lord had

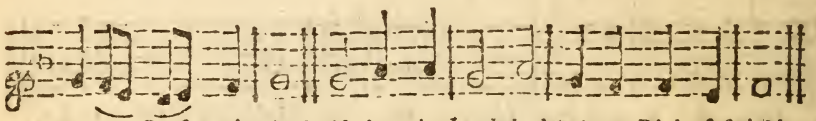


Tenor & Baſſus. *Baſſus Uniſon.*

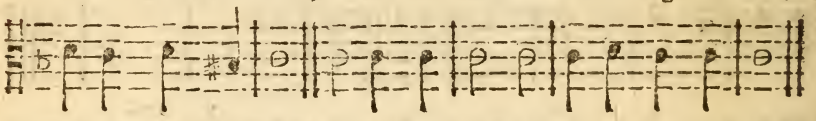


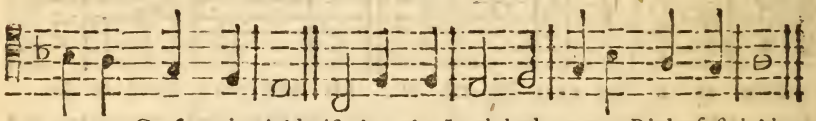
Now If--ra—el may ſay, and that tru-ly, if that the Lord had



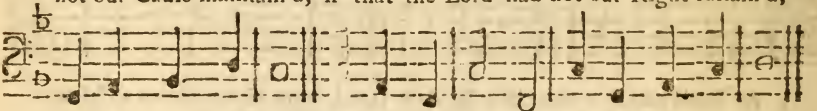


not our Cauſe maintain'd, if that the Lord had not our Right ſuſtain'd,





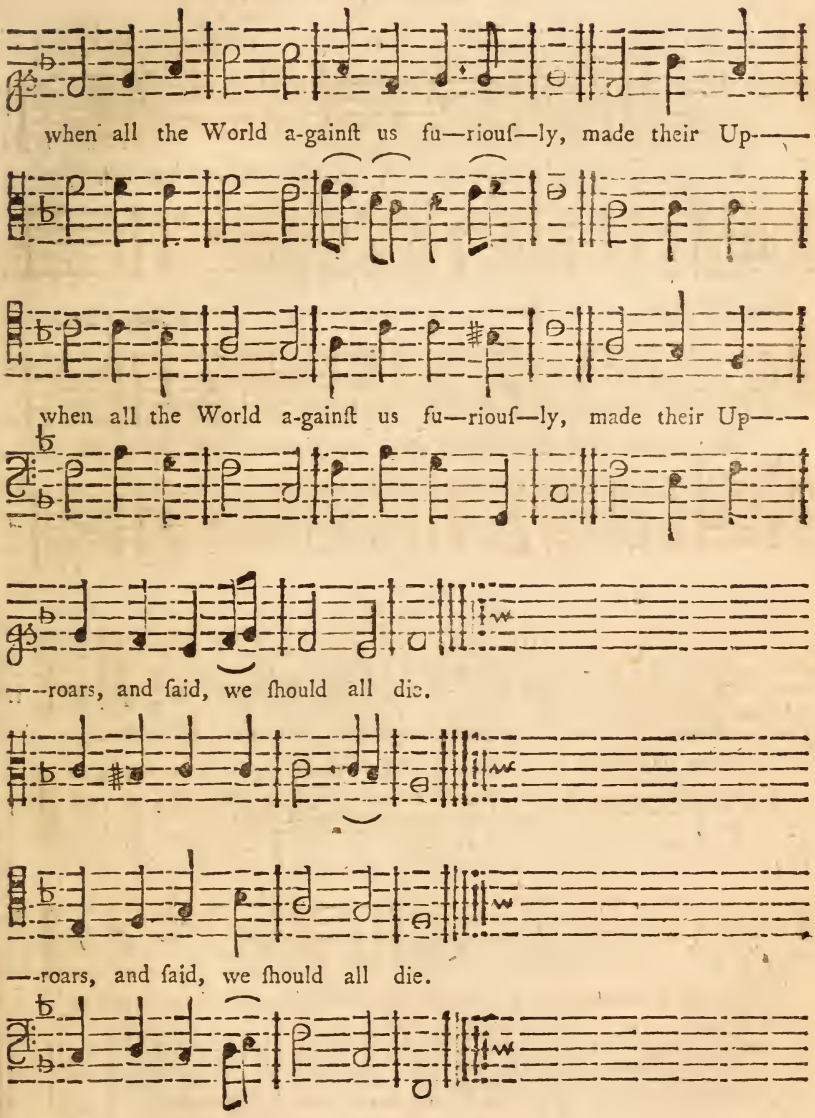
not our Cauſe maintain'd, if that the Lord had not our Right ſuſtain'd,



3 The raging Streams, moſt proud in roaring Noiſe,
Had long ago o'er-whelm'd us in the Deep:
Praiſed be God which doth us ſafely keep
From bloody Teeth and their moſt cruel Voice,
Which as a Prey to eat us would rejoice.

Continued.

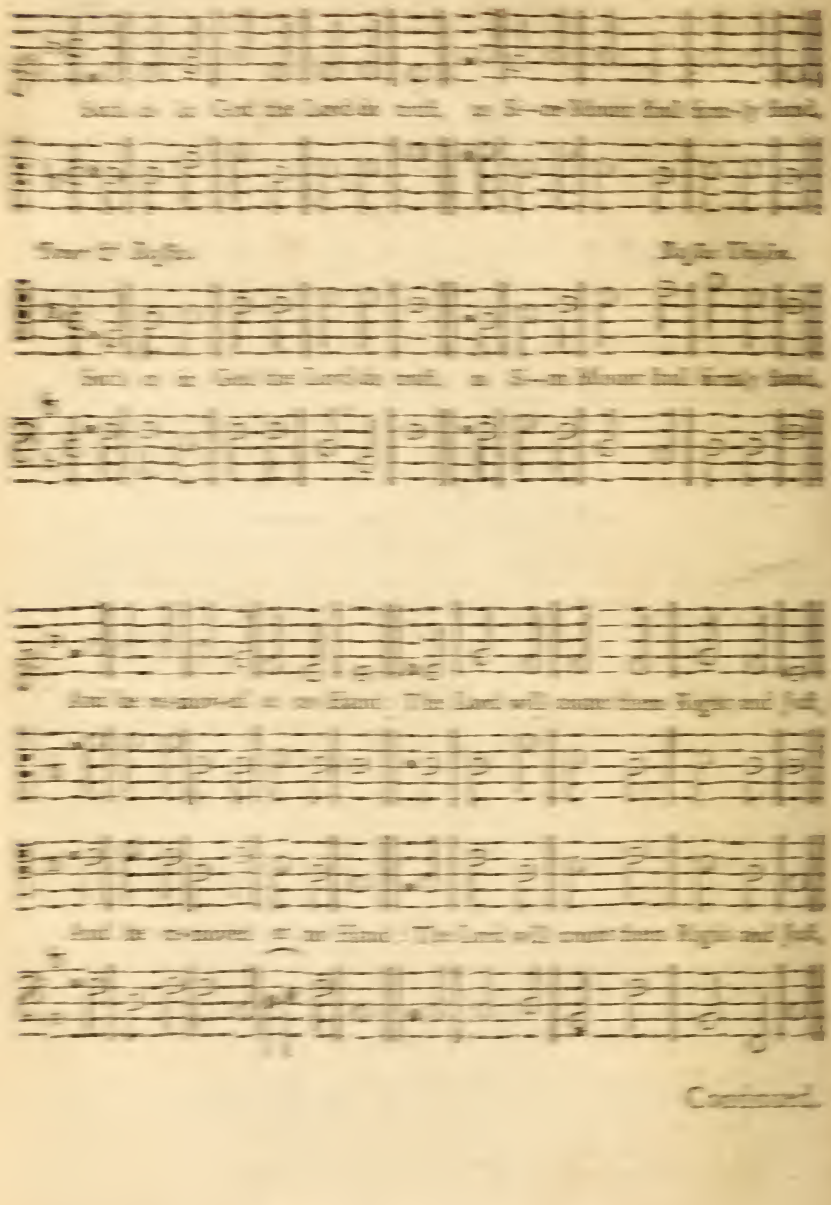
Continued.



2 Then long ago they had devour'd us all,
And ſwallowed quick for ought that we could deem:
Such as their Rage, as we might well eſteem:
And as the Floods with mighty Force do fall,
So had they now our Lives e'en brought to Thrall.

PSALM CXXV.

PSALM CXXV. Coventry Tune.



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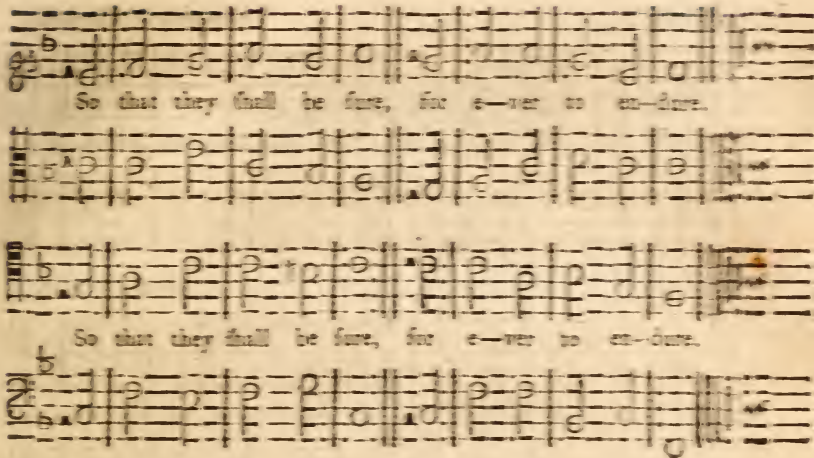
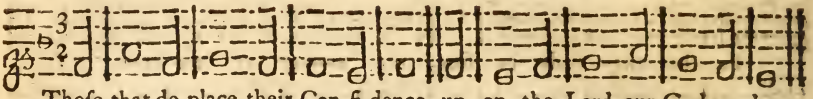


II.

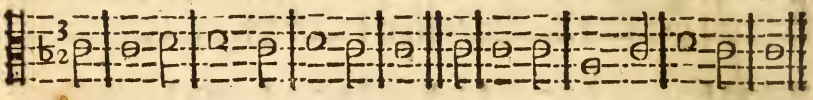
As many Mountains huge and great,
Jerusalem about do close:
So will the Lord do unto those
Who on his godly Will do wait:
Such are to him so dear,
They never need to fear.

PSALM CXXV. Second Metre.

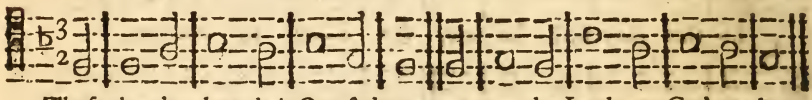
Treble & Contra. *Contra 5th, Treble 8th.*



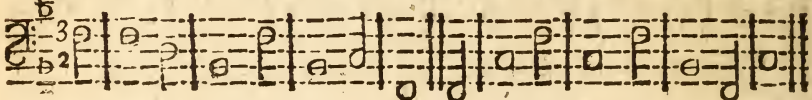
Thoſe that do place their Con-fi-dence up--on the Lord our God on--ly:

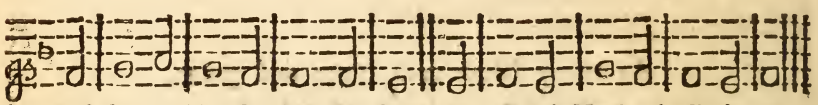


Tenor & Baſſus. *Baſſus Uniſon.*

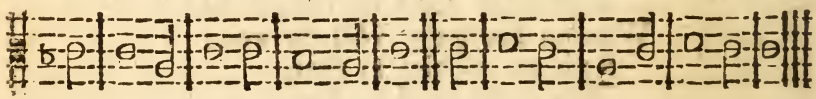


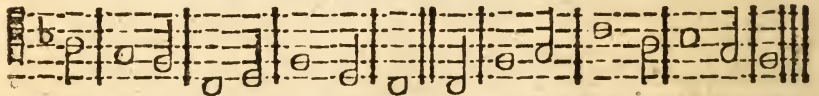
Thoſe that do place their Con-fi-dence up—on the Lord our God on--ly:



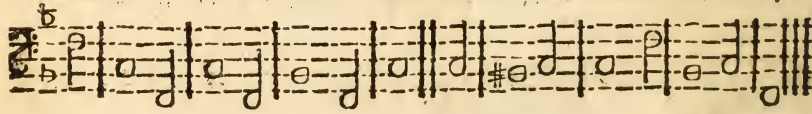


And flee to him for their De--fence in all their Need and Mi--ſe—ry.





And flee to him for their De-fence in all their Need and Mi--ſe—ry:

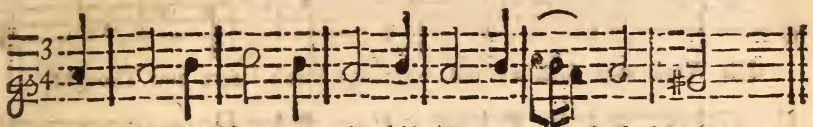


2 Their Faith is ſure ſtill to endure, grounded on Chriſt the Corner-ſtone:
Mov'd with no Ill, but ſtandeth ſtill, ſtedfaſt like to the Mount Sion.
3 And as about Jeruſalem the mighty Hills do it compaſs,
So that no Foes can come to them to hurt that Town in any caſe;
4 So God indeed, in every Need, his faithful People doth defend,
Standing them by, aſſuredly, from this time forth World without End.

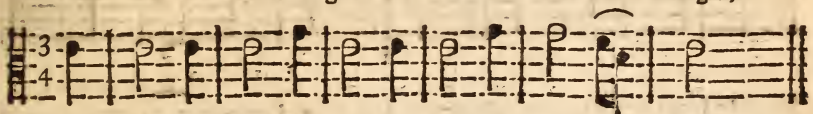
PSALM CXXVI.

PSALM CXXVI.

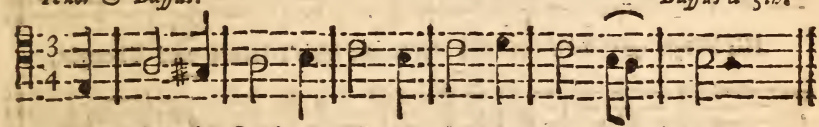
Treble & Contra. *Contra 12th, Treble 15th from Bassus.*



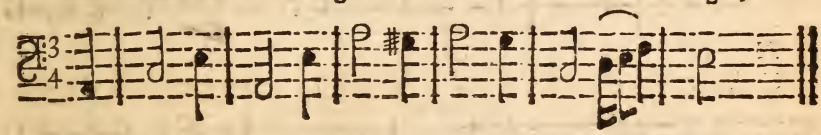
When that the Lord a--gain his Si—on had forth brought,

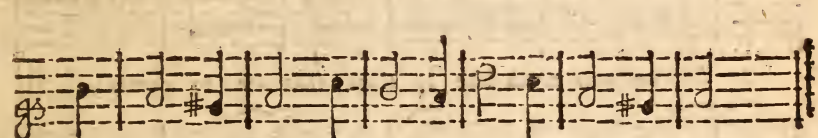


Tenor & Bassus. *Bassus à 5th.*

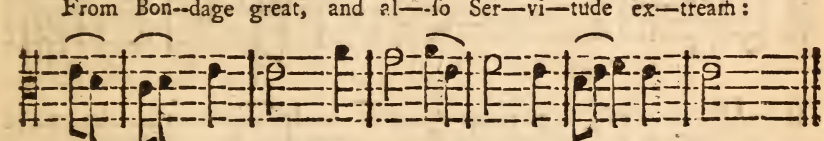


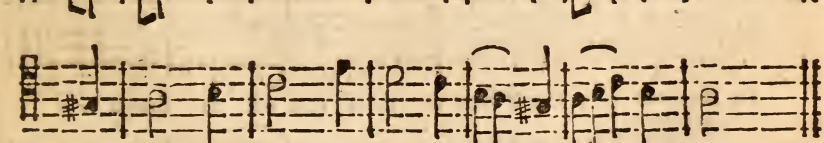
When that the Lord a--gain his Si—on had forth brought,



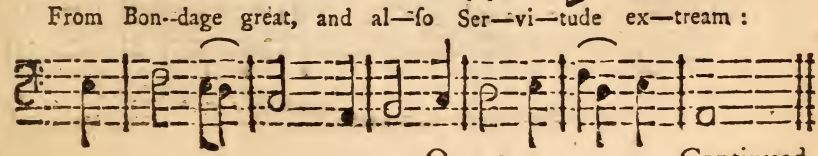


From Bon--dage great, and al—so Ser—vi—tude ex—tream:





From Bon--dage great, and al—so Ser—vi—tude ex—tream:



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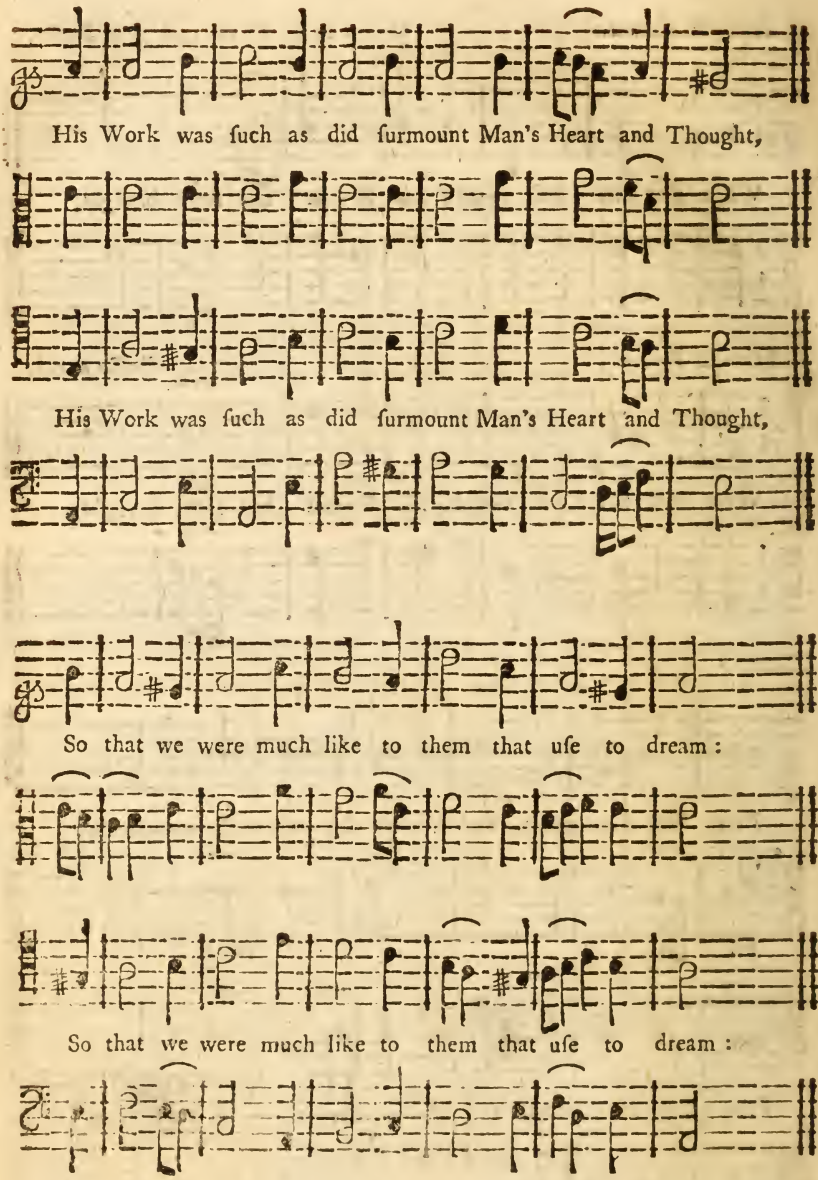

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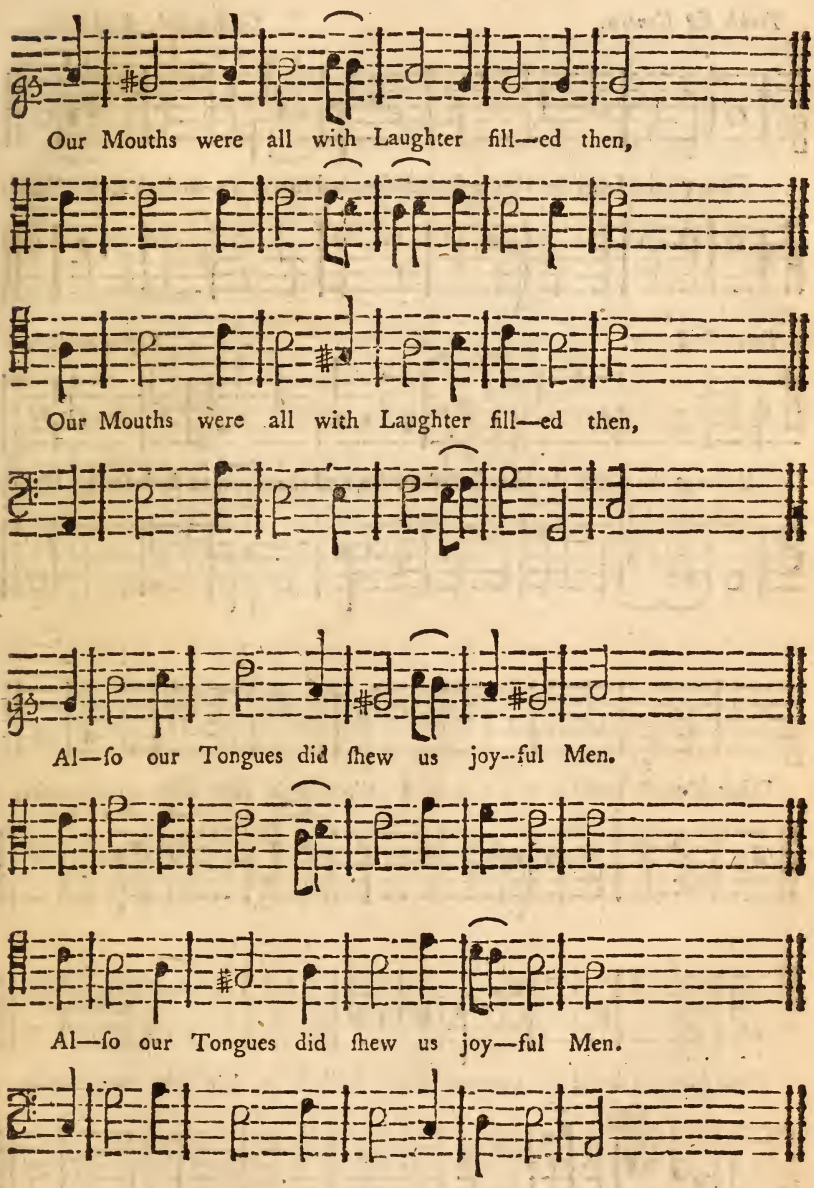
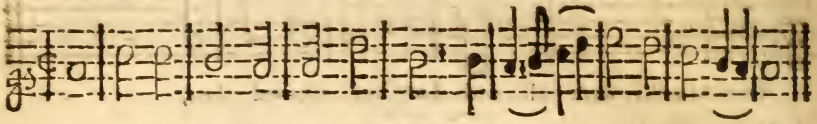


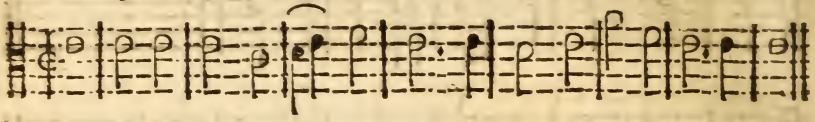
PSALM CXXVII.

PSALM CXXVII.

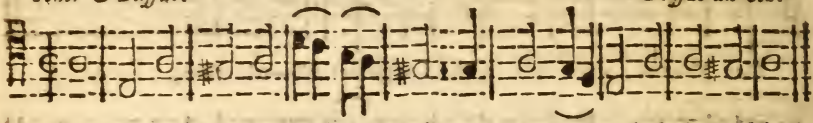
Treble & Contra. *Contra 5th, Treble 8th.*



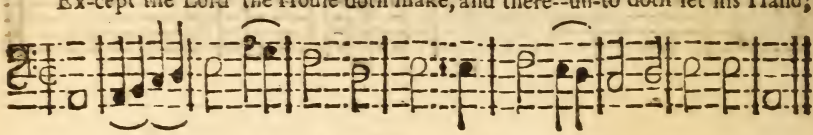
Ex-cept the Lord the Houſe doth make, and there--un--to doth ſet his Hand,



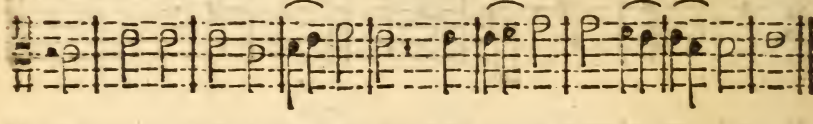
Tenor & Baſſus. *Baſſus an 8th.*



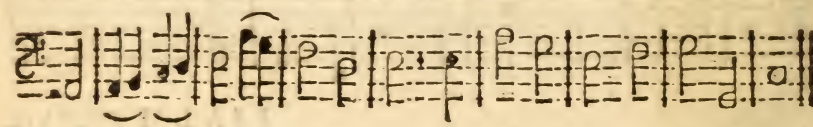
Ex-cept the Lord the Houſe doth make, and there--un-to doth ſet his Hand,



What Men do build it can--not ſtand: likewiſe in vain Men un-der--take,



What Men do build it can-not ſtand: likewiſe in vain Men un-der-take,



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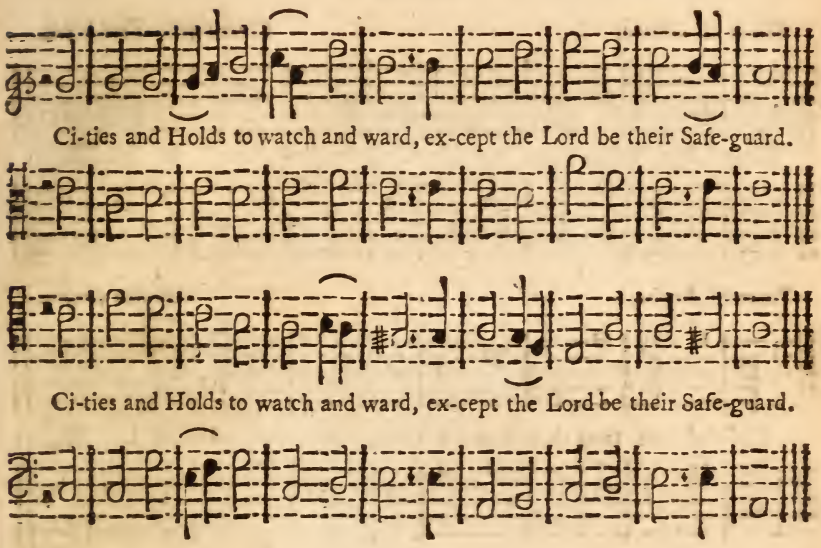


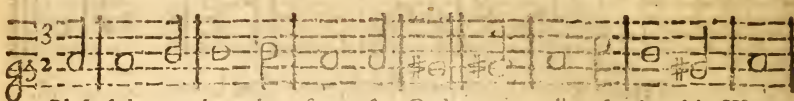
II.

Tho' in the Morn ye rise early
And so at Night go late to Bed,
Eating with Carefulness your Bread,
Your Labour is but Vanity;
But they whom God doth love and keep,
Enjoy all Things with quiet Sleep.

PSALM CXXVIII.

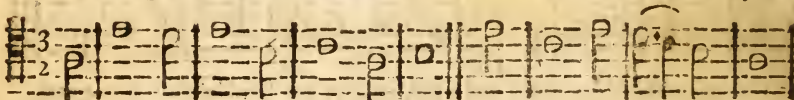
PSALM CXXVIII. *Barking Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

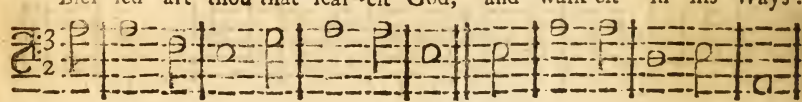


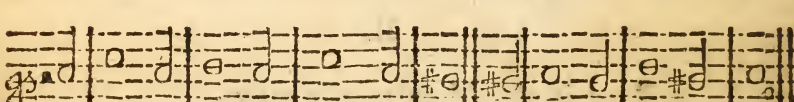
Bleſ--ſed art thou that fear--eſt God, and walk--eſt in his Ways:

Tenor & Baſſus. *Baſſus Uniſon.*

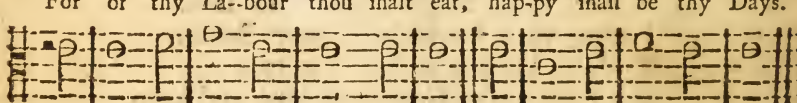


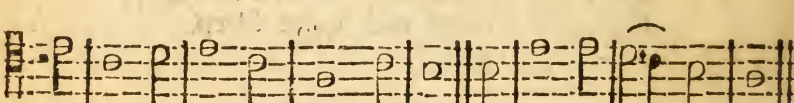
Bleſ-ſed art thou that fear-eſt God, and walk-eſt in his Ways:



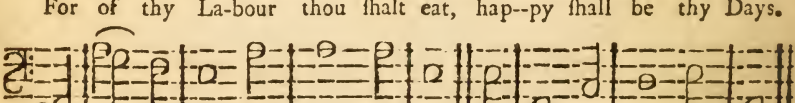


For of thy La--bour thou ſhalt eat, hap-py ſhall be thy Days.





For of thy La-bour thou ſhalt eat, hap--py ſhall be thy Days.



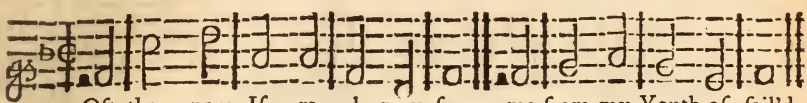
2 Like fruitful Vines on thy Houſe ſide, ſo doth thy Wife ſpring out;
Thy Children ſtand like Olive-plants thy Table round about.

3 Thus art thou bleſt that feareſt God, and he ſhall let thee ſee
The promiſed Jeruſalem, and her Felicity.

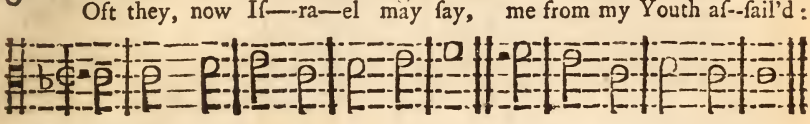
4 Thou ſhalt thy Childrens Children ſee, to thy great Joys increaſe:
And likewiſe Grace on Iſrael, Proſperity and Peace.

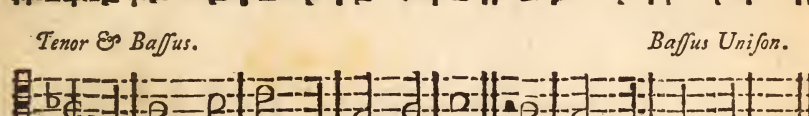
PSALM CXXIX. *Norwich Tune.*

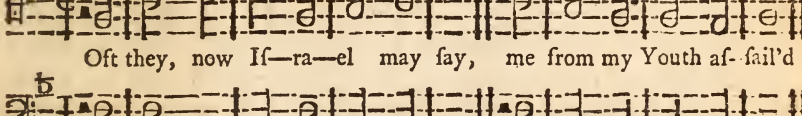
Treble & Contra. *Contra 5th, Treble 8th.*

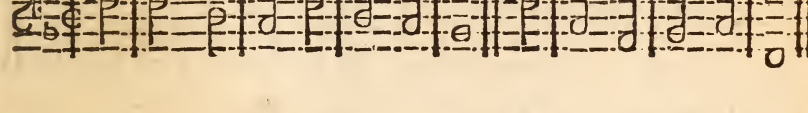


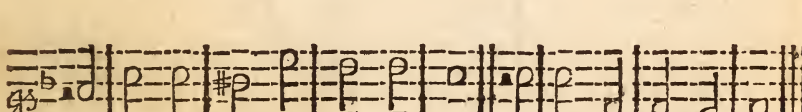
Tenor & Baſſus. *Baſſus Uniſon.*

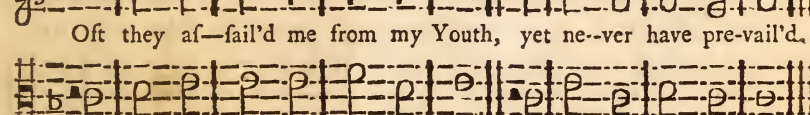








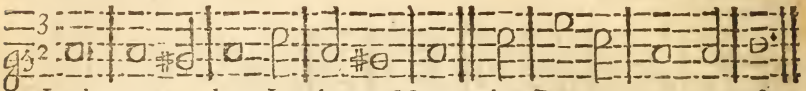




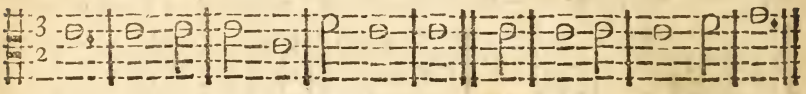
2 Upon my Back the Plowers plow'd, and Furrows long did caſt:
The Righteous Lord hath cut the Cords of wicked Men at laſt.
3 They that hate me ſhall be aſham'd, and turned back alſo,
And made as Graſs upon the Houſe which withers e'er it grow.
4 Whereof the Mower cannot find enough to fill his Hand:
Nor can he fill his Lap that goes to glean upon the Land.

PSALM CXXX. *Chicheſter Tune.*

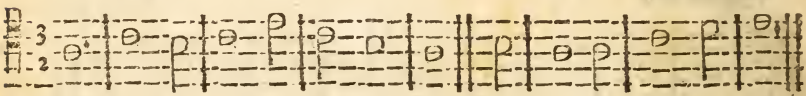
Treble & Contra. *Contra 5th, Treble 8th.*



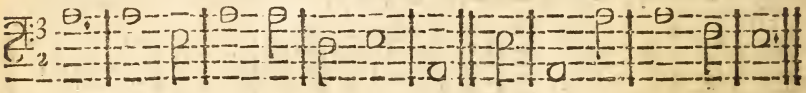
Lord, un—to thee I make my Moan, when Dangers me op--preſs:

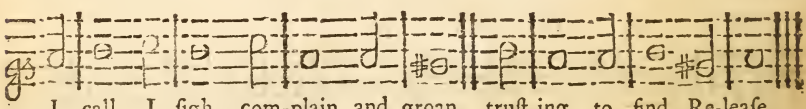


Tenor & Baſſus. *Baſſus Uniſon.*

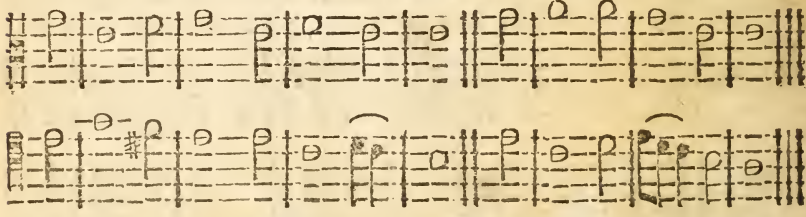


Lord, un—to thee I make my Moan, when Dangers me op-preſs:

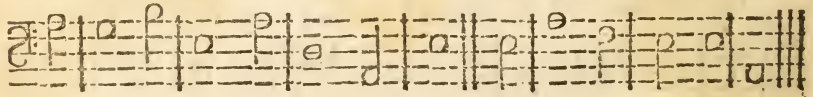




I call, I ſigh, com-plain and groan, truſt-ing to find Re-leaſe.



I call, I ſigh, com-plain and groan, truſt ing to find Re-leaſe.

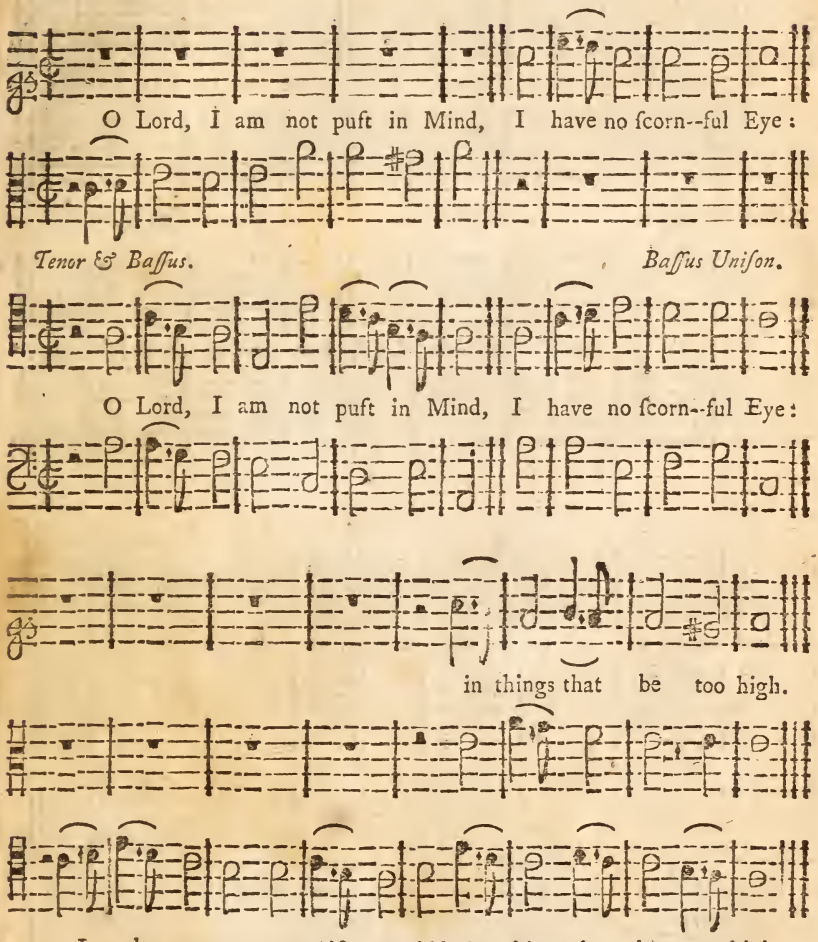


2 Hearken, O Lord, to my Requeſt, unto my Suit incline:
And let thine Ears, O Lord, be preſt to hear this Pray'r of mine.
3 O Lord our God, if thou ſurvey our Sins, and them peruſe,
Who ſhall eſcape? or who dare ſay, I can myſelf excuſe?
4 But thou art merciful and free, and boundleſs in thy Grace:
That we might always careful be to fear before thy Face.

PSALM CXXXI.

PSALM CXXXI. *Torrington Tune.*

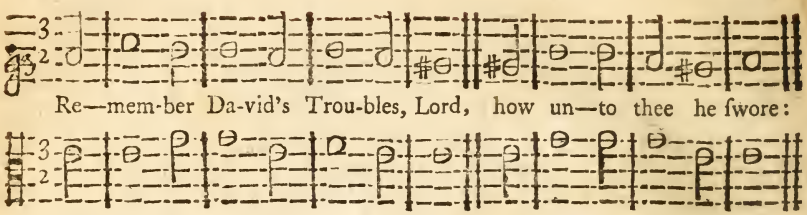
Treble & Contra. *Contra 5th, Treble 8th.*



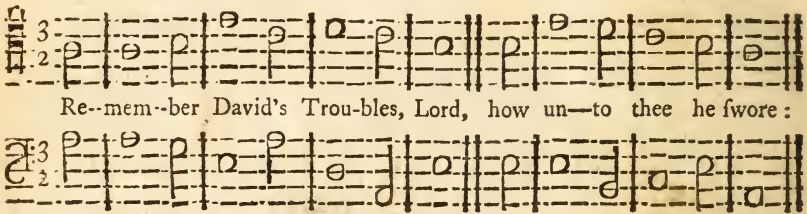
2 But as a Child that weaned is, e'en from his Mother's Breaſt,
So have I, Lord, behav'd myſelf in ſilence and in reſt.
3 O Iſrael, truſt in the Lord, let him be all thy Stay:
From this time forth, for evermore, from Age to Age alway.

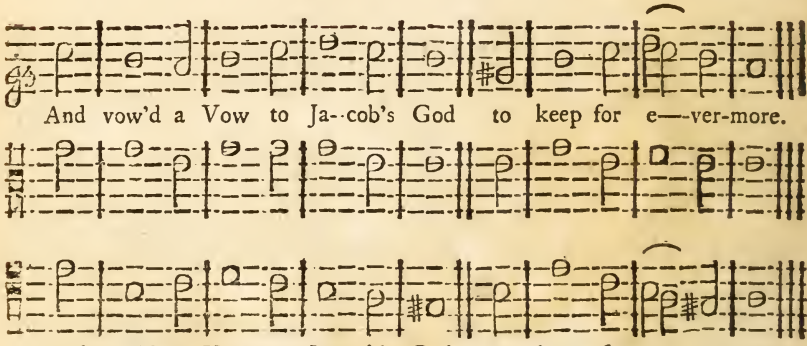
PSALM CXXXII.

Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*



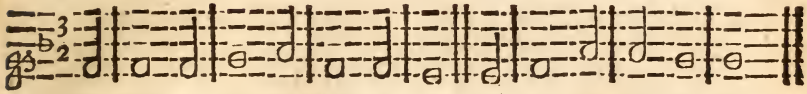


2 I will not come within my Houſe, nor climb up to my Bed:
Nor let my Temples take their reſt, nor Eyes within my Head:
3 Till I have found out for the Lord, a Place to ſit thereon:
A Houſe for Jacob's God to be a Habitation.
4 We heard of it at Ephrata, there did we hear this Sound,
And in the Fields and Foreſt there theſe Voices firſt were found.

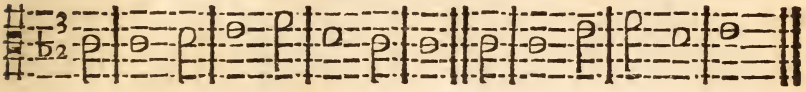
PSALM CXXXIII.

PSALM CXXXIII.

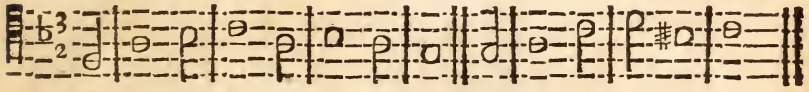
Treble & Contra: *Contra 5th, Treble 8th.*



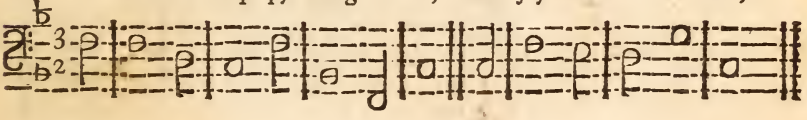
O what a hap--py thing it is, and joy--ful for to ſee,

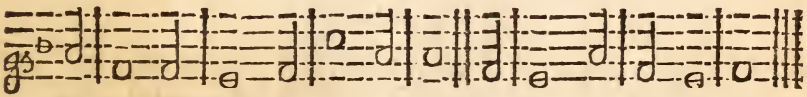


Tenor & Baſſus. *Baſſus Uniſon.*

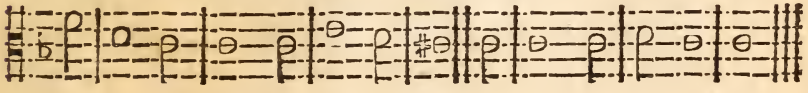


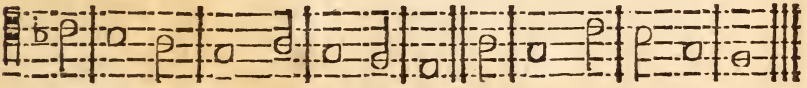
O what a hap--py thing it is, and joy--ful for to ſee,



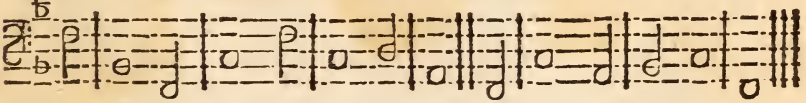


Brethren to dwell to—ge--ther in Friendſhip and U—ni—ty!





Brethren to dwell to—ge--ther in Friendſhip and U—ni—ty!

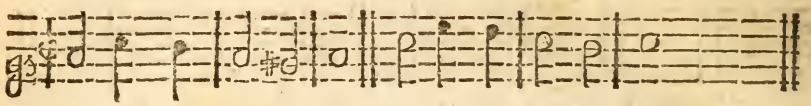


2 It's like the precious Ointment that was pour'd on Aaron's Head:
Which from his Beard down to the Skirts of his rich Garments ſpread.
3 And as the lower Ground doth drink the Dew of Hermon Hill:
And Sion with his ſilver Drops the Fields with Fruit doth fill.
4 Ev'n ſo the Lord doth pour on them his Bleſſings manifold,
Whoſe Hearts and Minds ſincerely do this Knot faſt keep and hold.

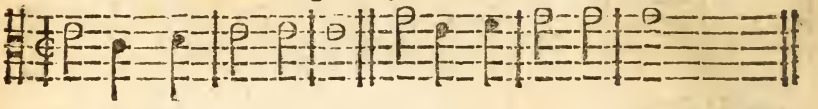
PSALM CXXXIV.

PSALM CXXXIV.

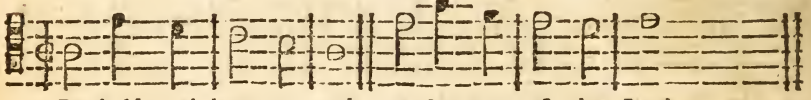
Treble & Contra. *Contra 5th, Treble 8th.*



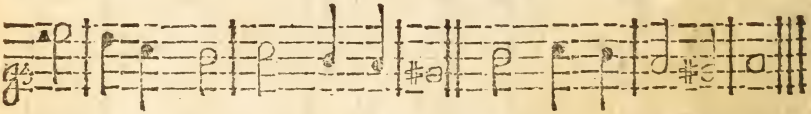
Be--hold, and have re-gard, ye Ser-vants of the Lord,



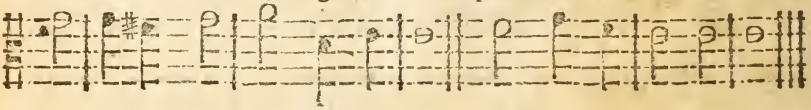
Tenor & Baſſus. *Baſſus Uniſon.*

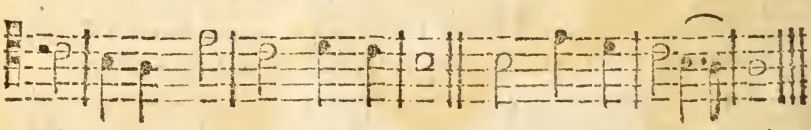


Be--hold, and have re--gard, ye Ser-vants of the Lord,



Who in his Houſe by night do watch, praiſe him with one Ac-cord.





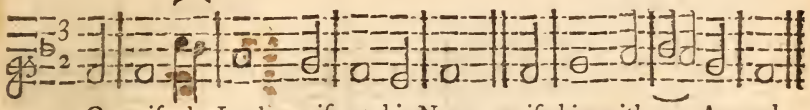
Who in his Houſe by night do watch, praiſe him with one Ac--cord.

2 Lift up your Hands on high unto his holy Place:
And give the Lord his Praiſes his due, his Benefits embrace.
3 For why! the Lord our God, who Heaven and Earth did frame,
Doth Sion bleſs and will preſerve for evermore the ſame.

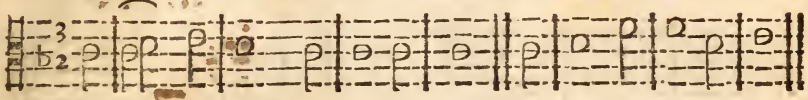
PSALM CXXXV.

PSALM CXXXV. *Knottingley Tune.*

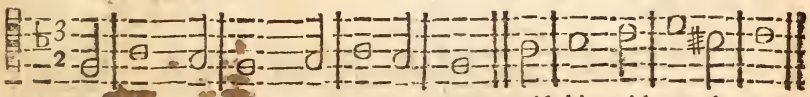
Treble & Contra. *Contra 5th, Treble 8th.*



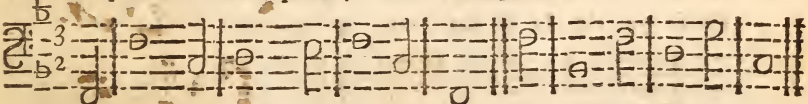
O praiſe the Lord, praiſe ye his Name, praiſe him with one Ac-cord;

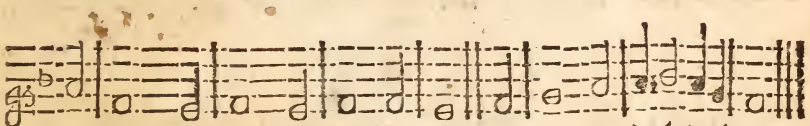


Tenor & Baſſus. *Baſſus an 8th.*

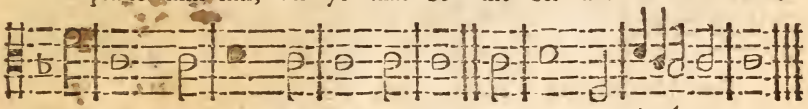


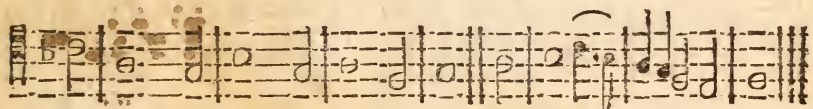
O praiſe the Lord, praiſe ye his Name, praiſe him with one Ac-cord;



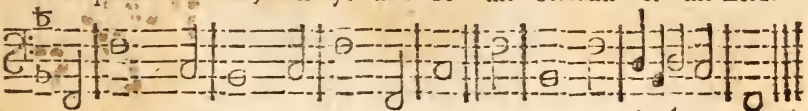


O praiſe him ſtill, all ye that be the Ser-vants of the Lord.





O praiſe him ſtill, all ye that be the Servants of the Lord.

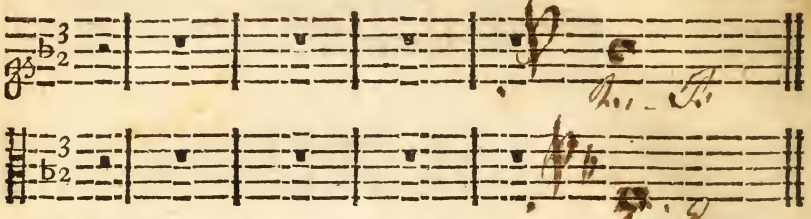


2 O praiſe him ye that ſtand and be in the Houſe of the Lord:
Ye of his Court, and of his Houſe, praiſe him with one Accord.
3 Praiſe ye the Lord, for he his good, ſing Praiſes to his Name:
It is a good and pleaſant thing always to do the ſame.
4 For why the Lord hath Jacob choſe, his very own ye ſee,
So hath he choſen Iſrael his Treaſure for to be.

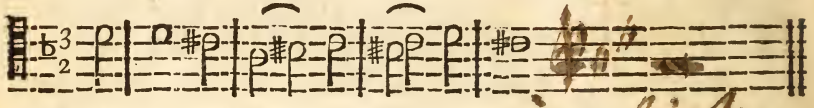
PSALM CXXXVI.

PSALM CXXXVI.

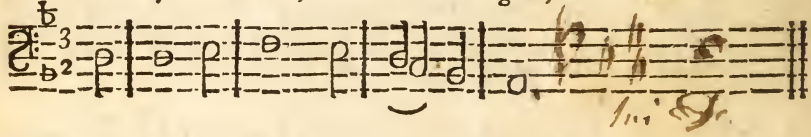
Treble & Contra. *Contra 5th, Treble 8th.*



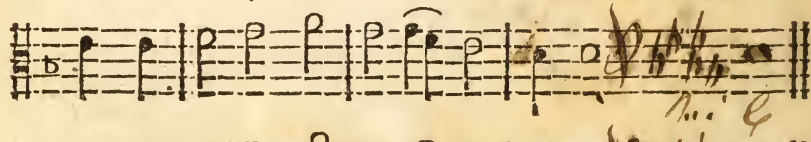
Tenor & Baſſus. *Baſſus an 8th.*



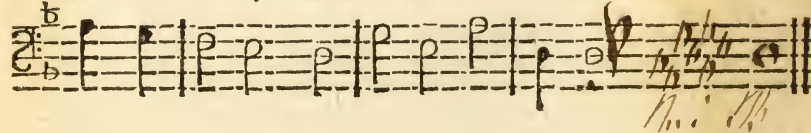
Praiſe ye the Lord, for he is good,



For his Mer--cy en—-du--reth for e—ver.



For his Mer--cy en—-du--reth for e—ver.



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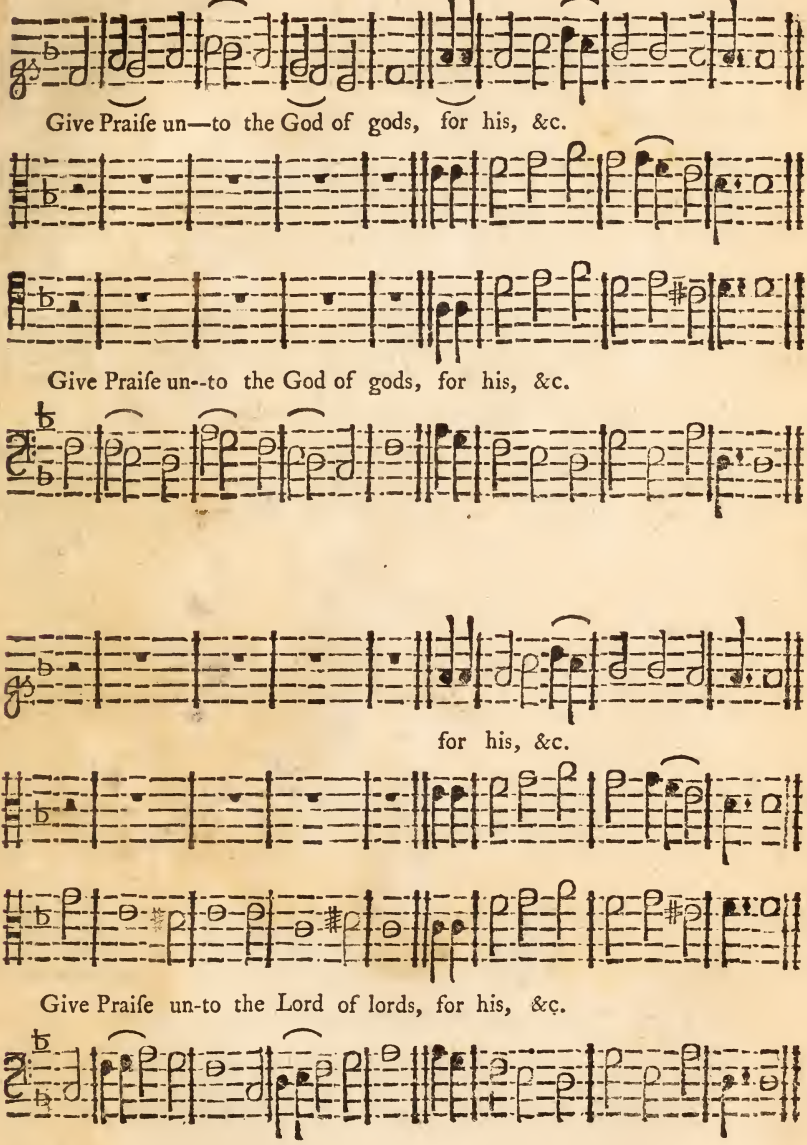
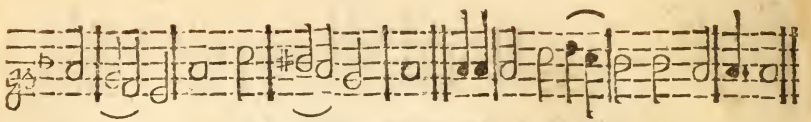
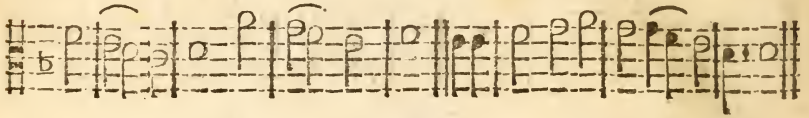
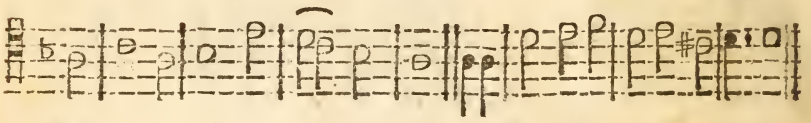

Give Praiſe un—to the God of gods, for his, &c.
Give Praiſe un--to the God of gods, for his, &c.
for his, &c.
Give Praiſe un-to the Lord of lords, for his, &c.

Continued.

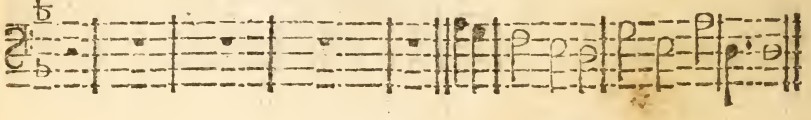


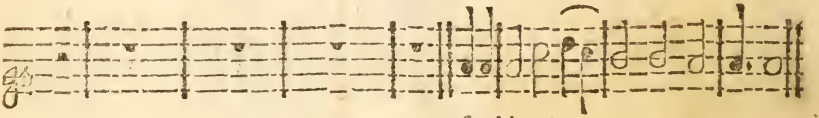
Who on--ly doth great wondrous Works, for his, &c.





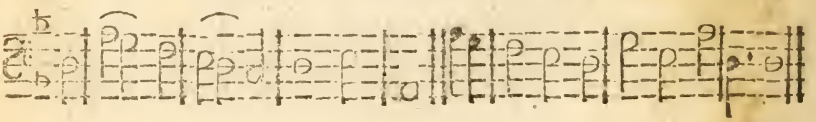
Who on—ly doth great wondrous Works, for his, &c.





for his, &c.

Who by his Wiſdom made the Heav'ns, for his, &c.



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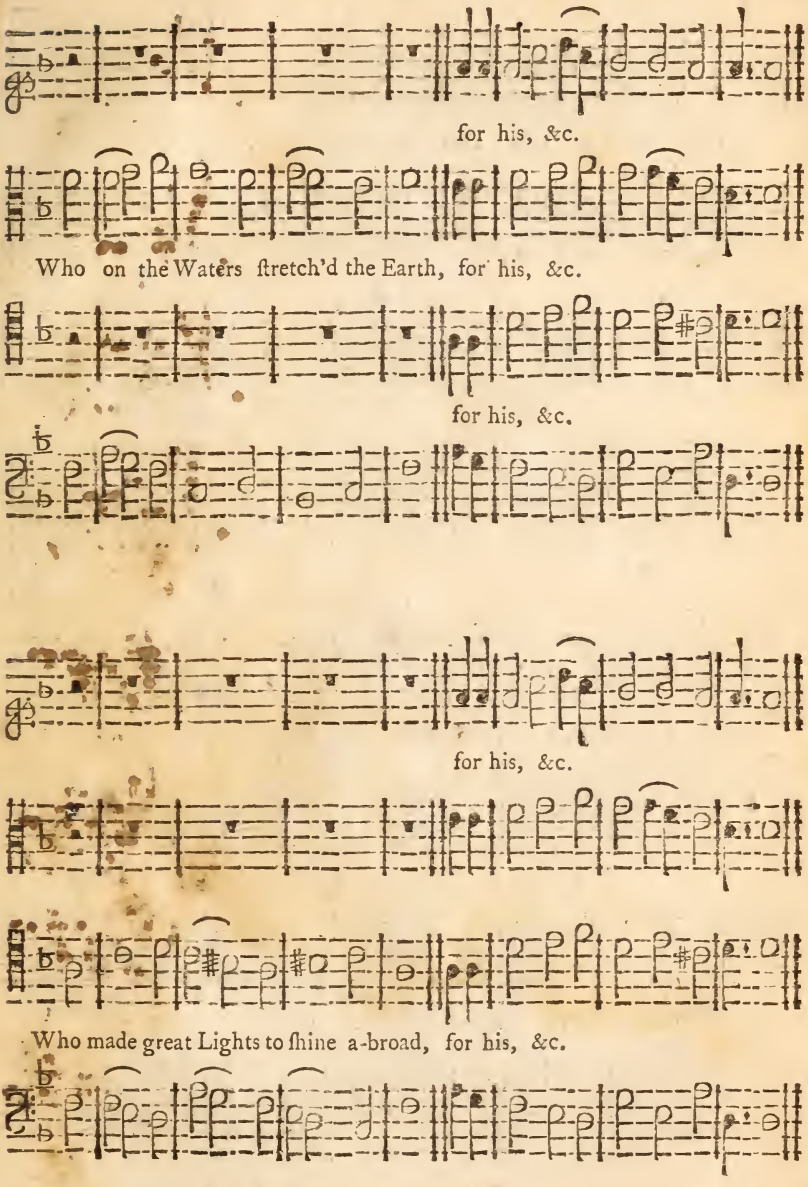
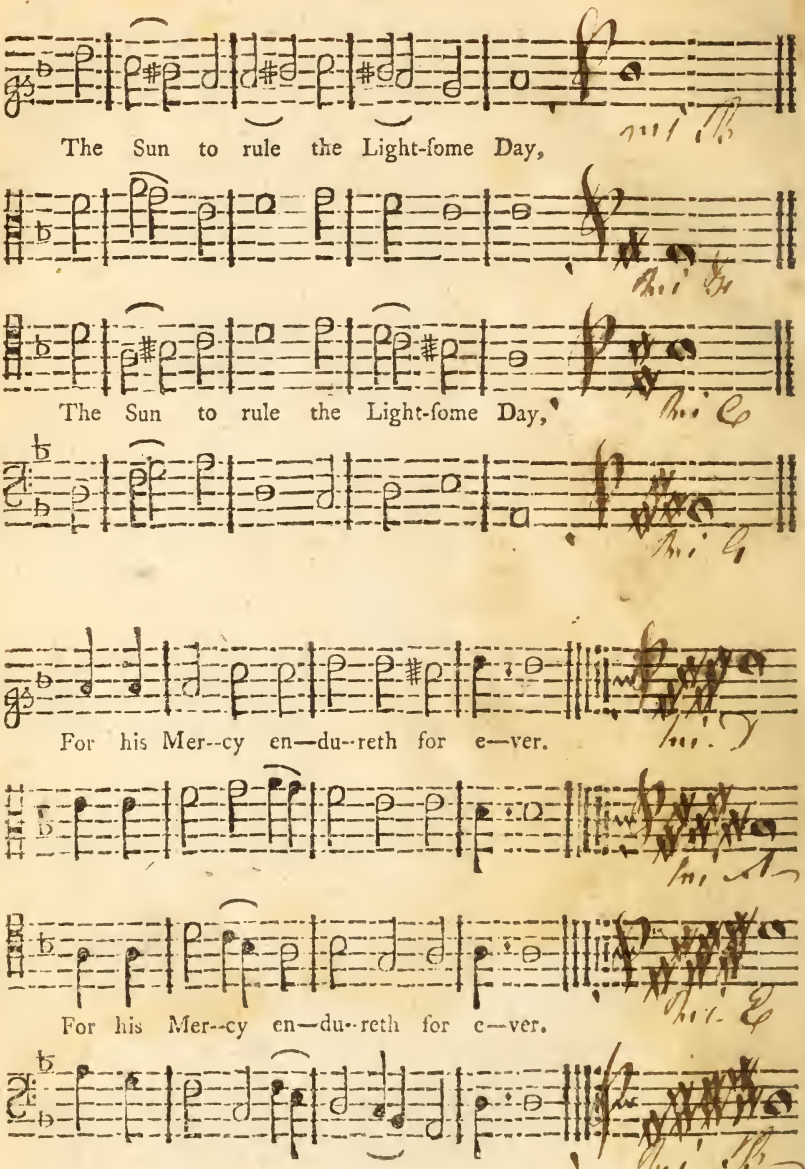
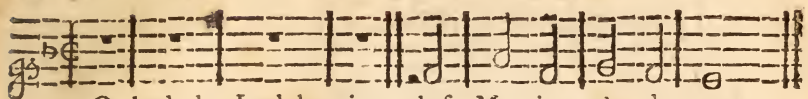

for his, &c.
Who on the Waters ſtretch'd the Earth, for his, &c.
for his, &c.
for his, &c.
Who made great Lights to ſhine a-broad, for his, &c.

Continued.

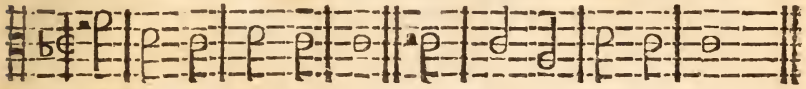

The Sun to rule the Light-ſome Day,
The Sun to rule the Light-ſome Day,
For his Mer--cy en—du--reth for e—ver.
For his Mer--cy en—du--reth for e—ver.

PSALM CXXXVI. Second Metre.

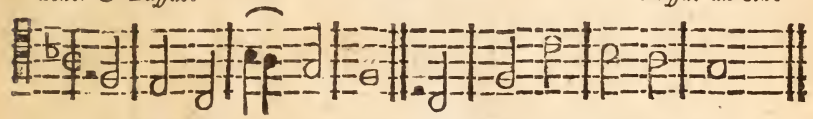
Treble & Contra.



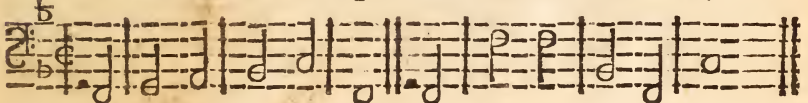
O laud the Lord be--nign, whoſe Mer-cies ne'er de—cay,

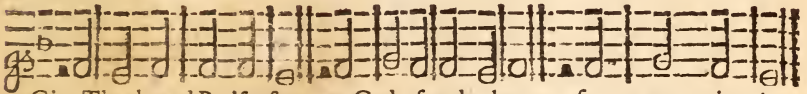


Tenor & Baſſus. *Baſſus an 8th.*

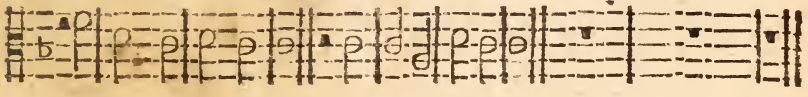


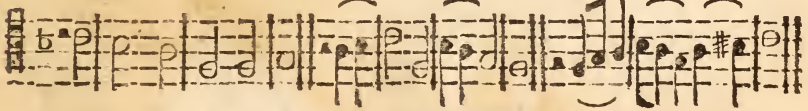
O laud the Lord be--nign, whoſe Mer--cies ne'er de—cay,



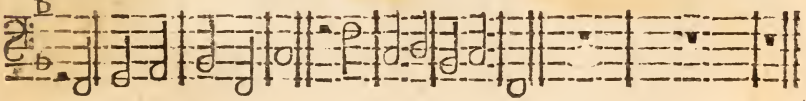


Give Thanks and Praiſes ſing to God of gods alway, for cer—tain—ly





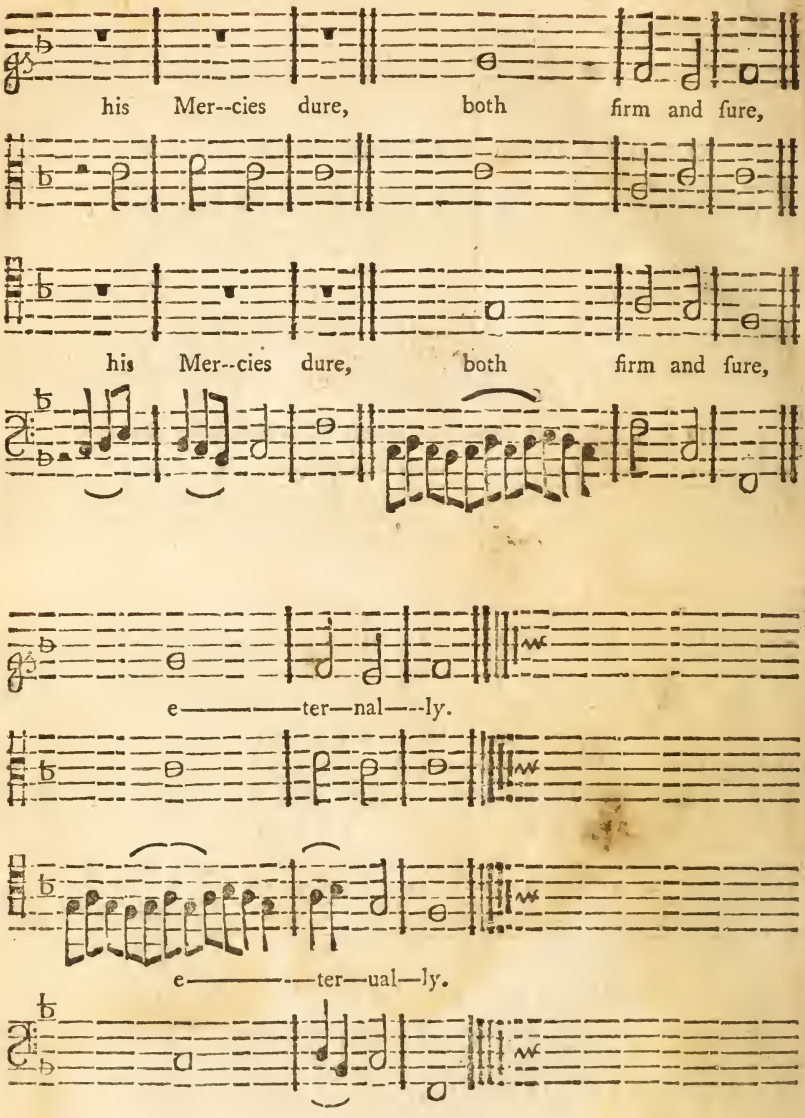
Give Thanks and Praiſes ſing, to God of gods alway, for cer—tain—ly



2 The Lord of lord's praiſe ye, whoſe Mercies ever dure,
Great Wonders only he, doth by his Power ſure.
For certainly his Mercies dure both firm and ſure, eternally.

Continued.

Continued.

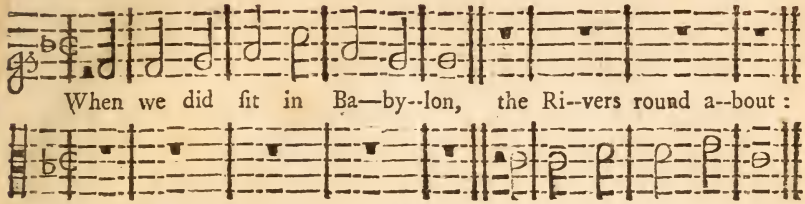


3 Which God omnipotent, by his great Wiſdom he,
The Heav'n and Firmament did frame, as we may ſee.
For certainly, &c.

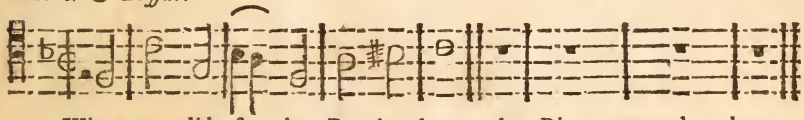
PSALM CXXXVII.

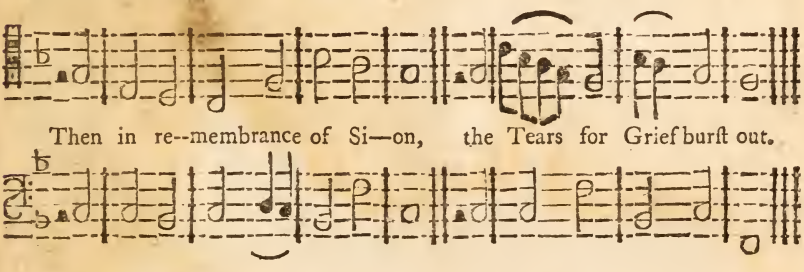
PSALM CXXXVII.

Treble & Contra.



Tenor & Baſſus.



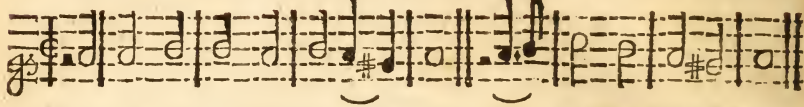


2 We hang'd our Harps and Inſtruments the Willow Trees upon:
For in that Place Men for their Uſe had planted many a one.
3 Then they to whom we Priſoners were, ſaid to us tauntingly,
Now let us hear your Hebrew Songs, and pleaſant Melody.
4 Alas! ſaid we, who can once frame his heavy Heart to ſing
The praiſes of our loving God thus under a ſtrange King?

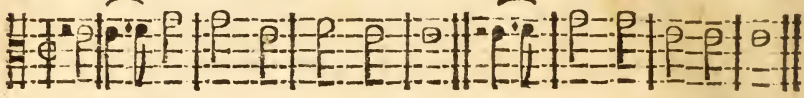
PSALM CXXXVIII.

PSALM CXXXVIII. *Wombwell Tune.*

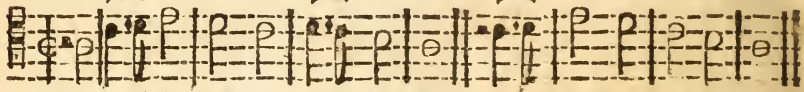
Treble & Contra. *Contra 5th, Treble 8th.*



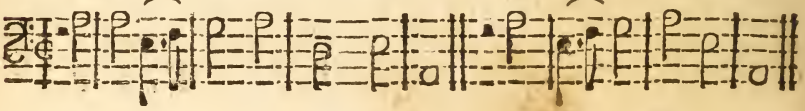
Thee will I praiſe with my whole Heart my Lord my God al-ways,



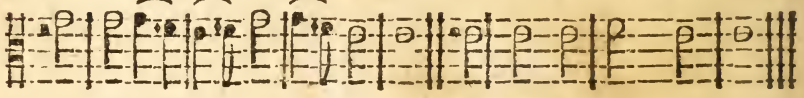
Tenor & Baſſus. *Baſſus Uniſon.*

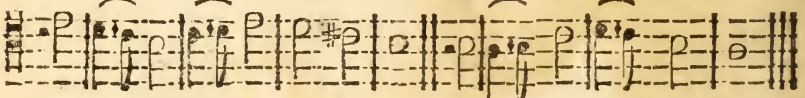


Thee will I praiſe with my whole Heart, my Lord my God al-ways,

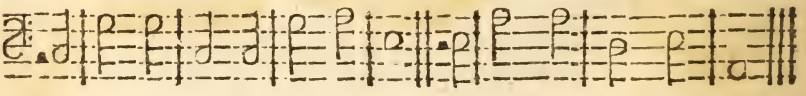


Ev'n in the Preſence of the gods, I will ad-vance thy Praiſe.





Ev'n in the Preſence of the gods I will ad-vance thy Praiſe.

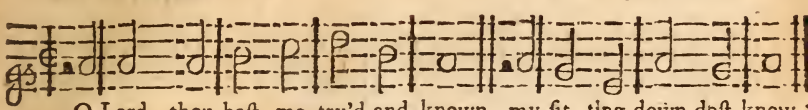


2 Towards thy holy Temple I will look and worſhip thee:
And praiſed in my thankful Mouth thy holy Name ſhall be.
3 Ev'n for thy loving Kindneſs Sake, and for thy Truth withal:
For thou thy Name haſt by thy Word, advanced over all.
4 When I did call, thou heardeſt me, and thou haſt made alſo:
The Power of increaſed Strength, within my Soul to grow.

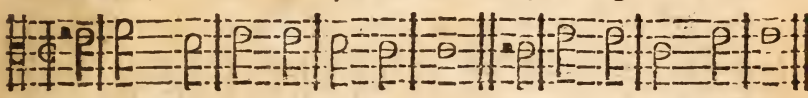
PSALM CXXXIX.

PSALM CXXXIX. *Onger Tune.*

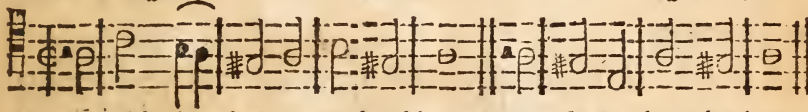
Treble & Contra. *Contra 5th, Treble 8th.*



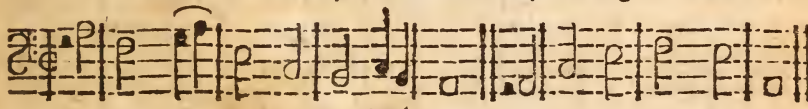
O Lord, thou haſt me try'd and known, my ſit--ting down doſt know

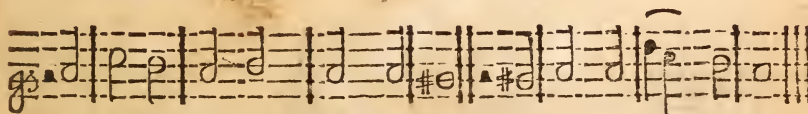


Tenor & Baſſus. *Baſſus Uniſon.*

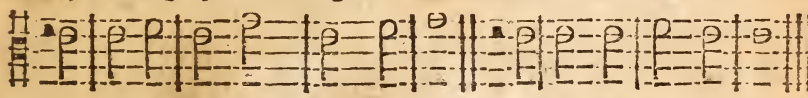


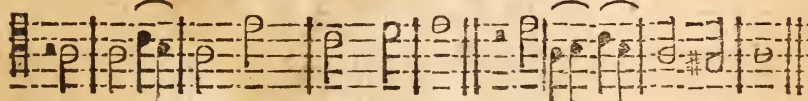
O Lord, thou haſt me try'd and known, my ſit-ting down doſt know



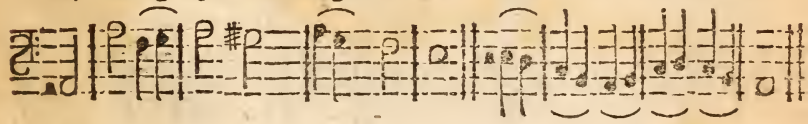


My ri--ſing up, and Thoughts far of, thou un--der-ſtand'ſt al--ſo.





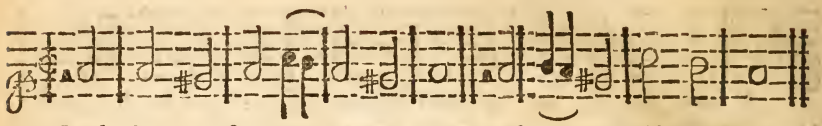
My ri-ſing up, and Thoughts far of, thou un--der-ſtand'ſt al--ſo.



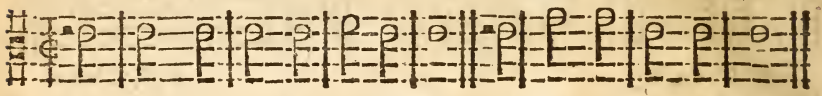
2 My Path, yea, and my Bed likewiſe, thou art about always:
And by familiar Cuſtom art acquainted with my Ways.
3 No Word is in my Tongue, O Lord, that is not known to thee;
Thou haſt beſet me round about, and laid thy Hand on me.
4 Such Knowledge is too wonderful, and paſt my Skill to gain;
It is ſo high, that I unto the ſame cannot attain

PSALM CXL. *Beverley Tune.*

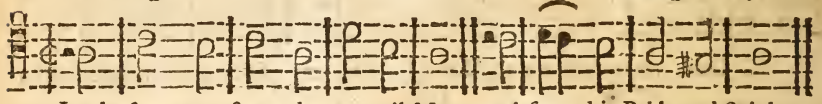
Treble & Contra. *Contra 5th, Treble 8th.*



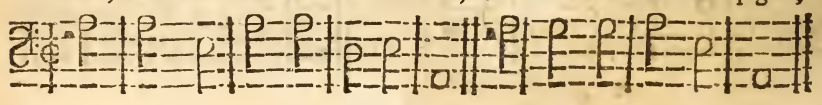
Lord, ſave me from the e—vil Man, and from his Pride and Spight;



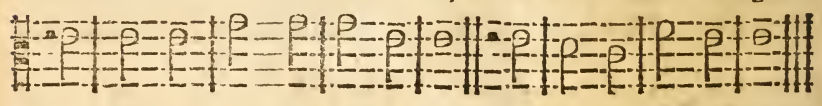
Tenor & Baſſus. *Baſſus Uniſon.*

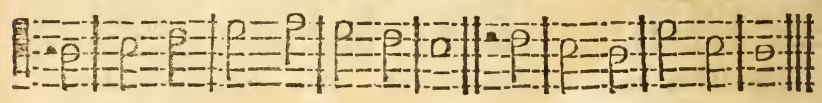


Lord, ſave me from the e—vil Man, and from his Pride and Spight;

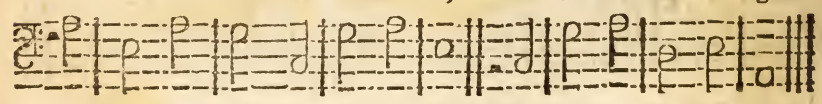


And from all thoſe that al—ſo do, in Vi—o--lence de--light.





And from all thoſe that al—ſo do, in Vi—o--lence de--light.

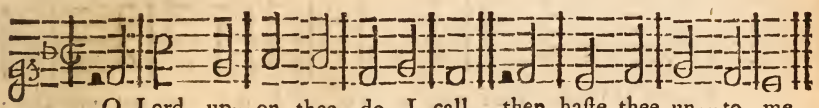


2 Who ever more on me made war, their Tongue, lo they have wet;
Like Serpents underneath their Lips, is Adder's Poiſon ſet.
3 Keep me, O Lord, from wicked Hands, preſerve me to abide,
Free from the cruel Man that means to cauſe my Steps to ſlide.
4 The Proud have laid a Snare for me, and they have ſpread a Net
With Cords in my Path-way, and Gins for me alſo have ſet.

PSALM CXLI.

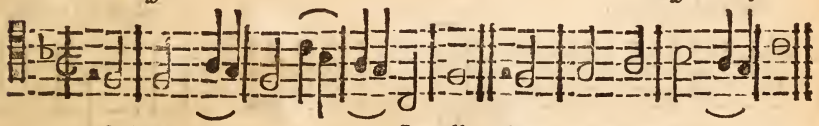
PSALM CXLI.

Treble & Contra. *Contra 5th, Treble 8th.*

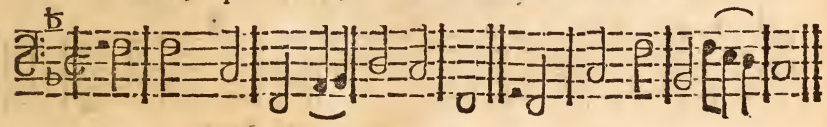


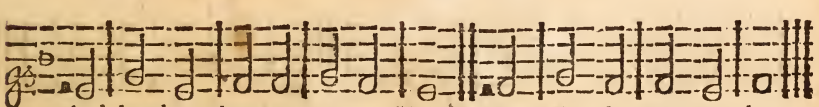
O Lord, up—on thee, do I call, then haſte thee un—to me,

Tenor & Baſſus. *Baſſus Uniſon.*

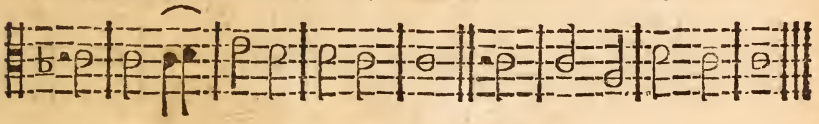


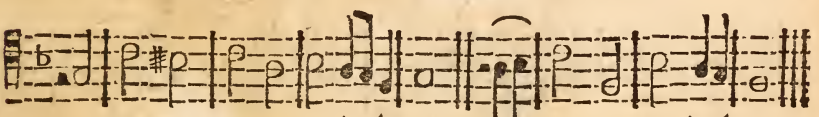
O Lord, up—on thee, do I call, then haſte thee un—to me,



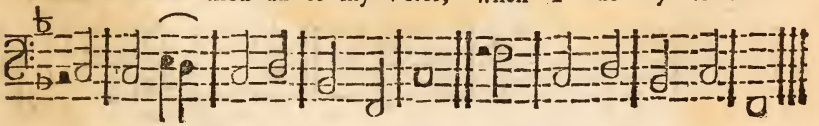


And hearken thou un—to my Voice, when I do cry to thee.





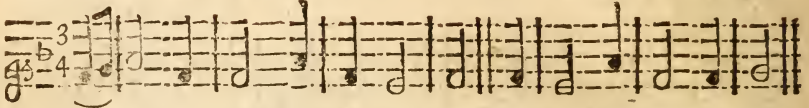
And hearken thou un--to my Voice, when I do cry to thee.



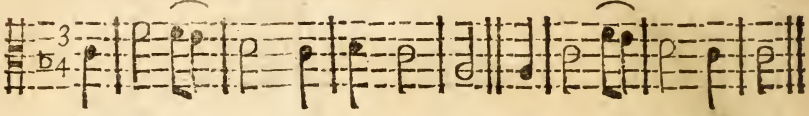
2 As Incenſe let my Pray'rs ſtill be, directed in thy Eyes;
And the uplifting of my Hands as evening Sacrifice.
3 For guiding of my Mouth, O Lord, ſet thou a Watch before;
And alſo of my moving Lips, O Lord, keep thou the Door.
4 That I ſhould wicked Works commit, incline thou not my Heart;
With ill Men of their Delicates, Lord, let me eat no part.

PSALM CXLII.

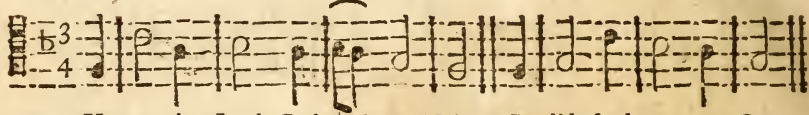
Treble & Contra. *Contra 5th, Treble 8th.*



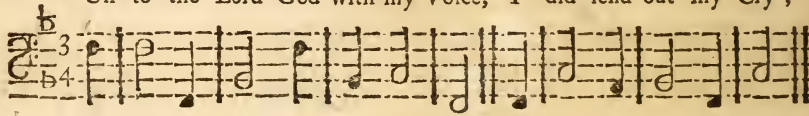
Un--to the Lord God with my Voice, I did ſend out my Cry;

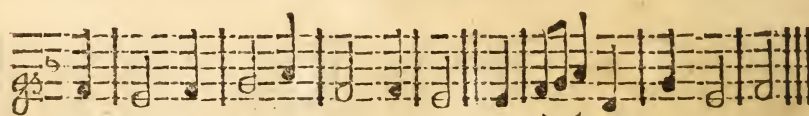


Tenor & Baſſus. *Baſſus Uniſon.*

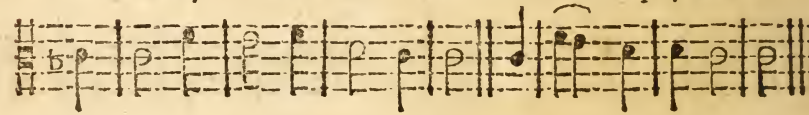


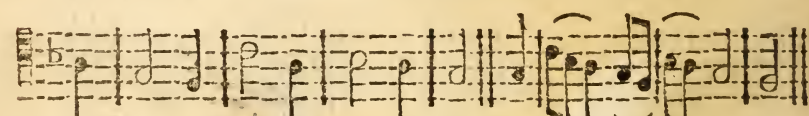
Un--to the Lord God with my Voice, I did ſend out my Cry;



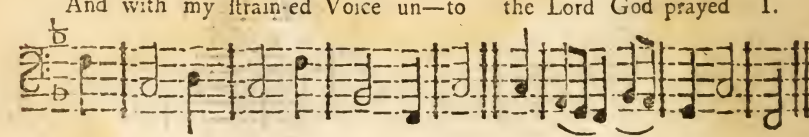


And with my ſtrain-ed Voice un—to the Lord God pray--ed I.





And with my ſtrain-ed Voice un—to the Lord God prayed I.



2 My Meditation in his Sight to pour I did not ſpare:
And in the Preſence of the Lord my Trouble did declare.

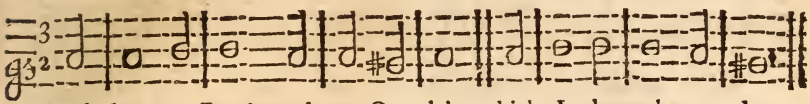
3 Although perplexed was my Soul, my Path was known to thee:
In way where I did walk, a Snare they ſlily laid for me.

4 I look'd and view'd on my Right-hand, but none there would me know:
All Refuge failed me, and for my Soul no care did ſhow:

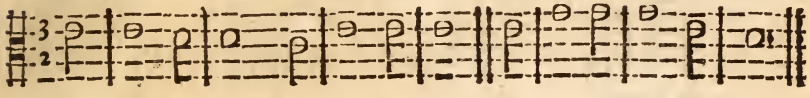
PSALM CXLIII.

PSALM CXLIII. *Stock Tune.*

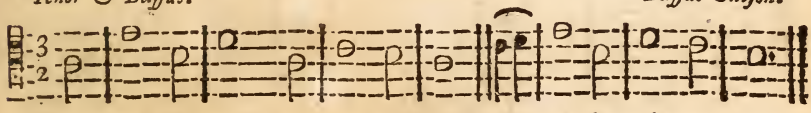
Treble & Contra. *Contra 5th, Treble 8th.*



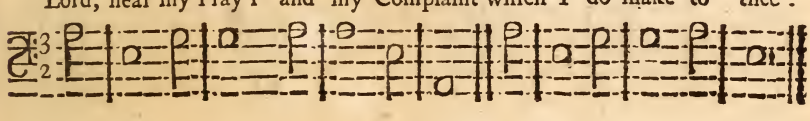
Lord, hear my Pray'r and my Complaint which I do make to thee;

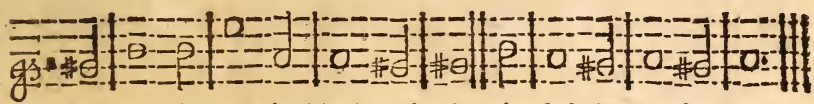


Tenor & Baſſus. *Baſſus Uniſon.*

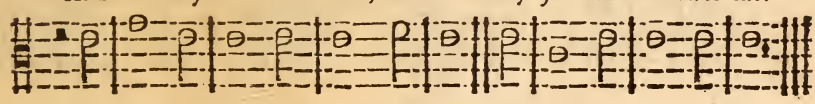


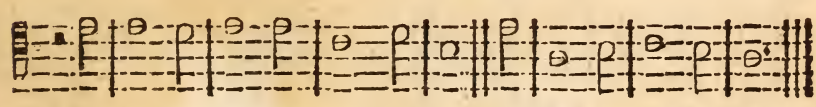
Lord, hear my Pray'r and my Complaint which I do make to thee:



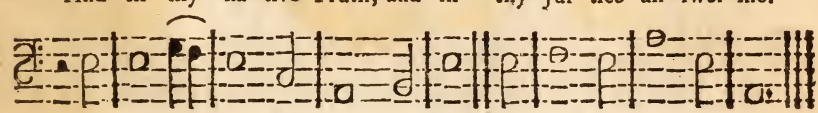


And in thy na--tive Truth, and in thy Juſ--tice an--ſwer me.





And in thy na--tive Truth, and in thy Juſ--tice an--ſwer me.

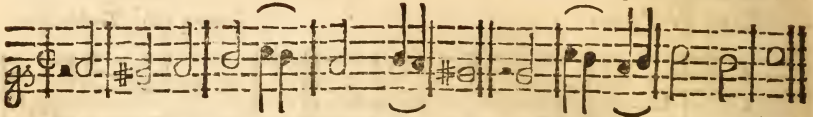


2 In judgment with thy Servant, Lord, O enter not at all:
For juſtify'd be in thy Sight no one that liveth ſhall:
3 The Enemy purſu'd my Soul, my Life to ground hath thrown:
And laid me in the Dark, like them that are to Grave gone down.
4 Therefore my Spirit in me is, in great Perplexity;
My Heart within me alſo is afflicted grievouſly.

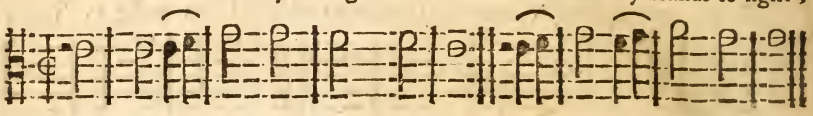
PSALM CXLIV.

PSALM CXLIV.

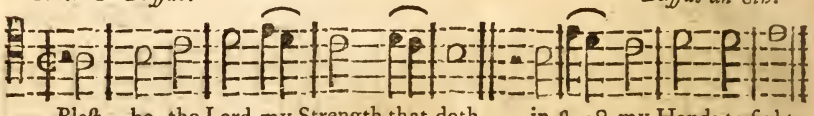
Treble & Contra. *Contra 5th, Treble 8th.*



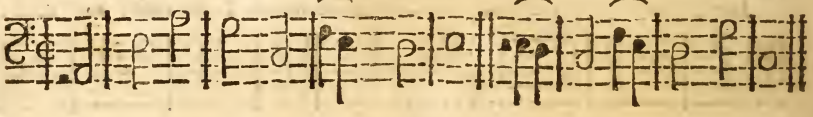
Bleſt be the Lord my Strength that doth in--ſtruct my Hands to fight;

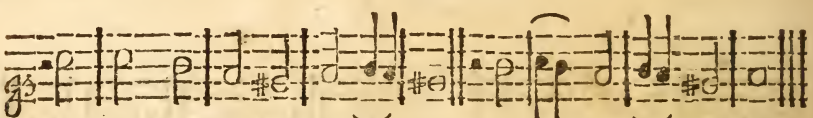


Tenor & Baſſus. *Baſſus an 8th.*

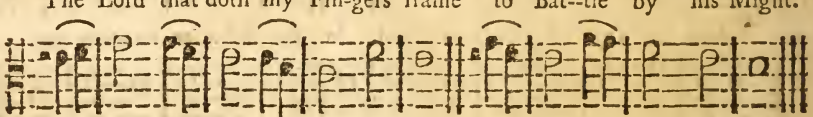


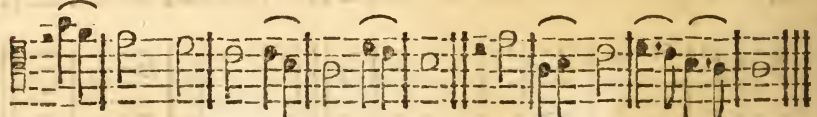
Bleſt be the Lord my Strength that doth in-ſtruct my Hands to fight;



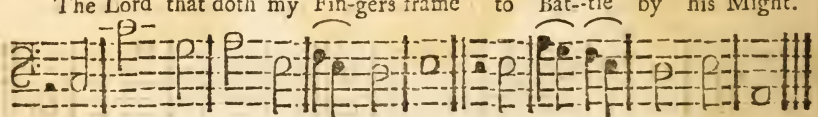


The Lord that doth my Fin-gers frame to Bat--tle by his Might.





The Lord that doth my Fin-gers frame to Bat--tle by his Might.

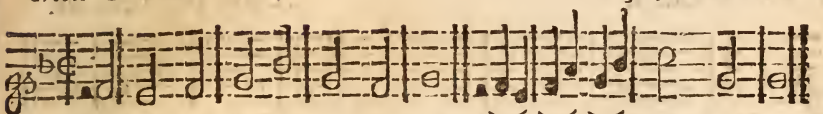


2 He is my Hope, my Fort and Tower, Deliverer and Shield:
In him I truſt, my People he ſubdues to me to yield.
3 O Lord, what thing is Man, that him thou doſt ſo highly prize?
Or Son of Man that upon him thou thinkeſt in ſuch wiſe?
4 Man is but like to vanity, ſo paſs his Days to end,
As fleeting Shade. Bow down, O Lord, the Heav'n, and deſcend.

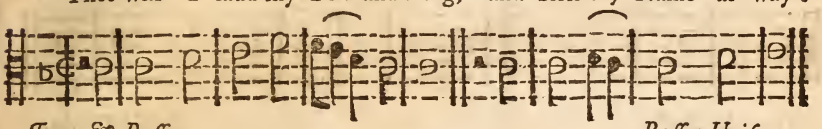
PSALM CXLV.

PSALM CXLV.

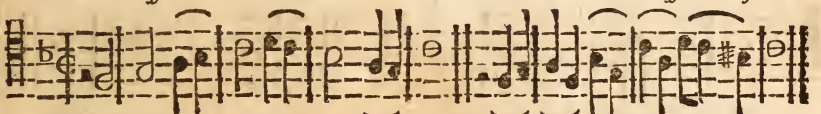
Treble & Contra. *Contra 5th, Treble 8th.*



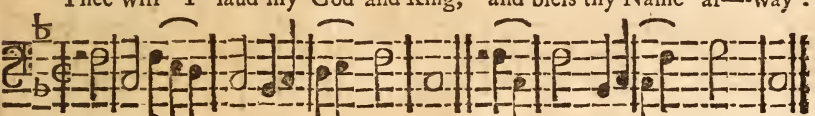
Thee will I laud my God and King, and bleſs thy Name al--way:

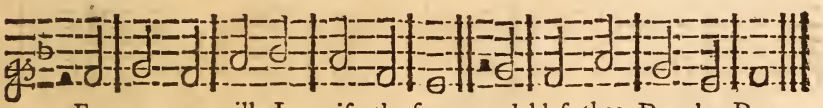


Tenor & Baſſus. *Baſſus Uniſon.*

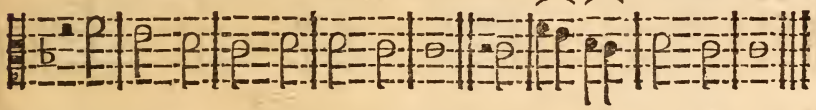


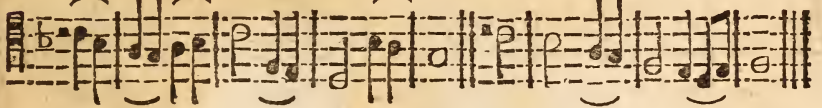
Thee will I laud my God and King, and bleſs thy Náme al—way:



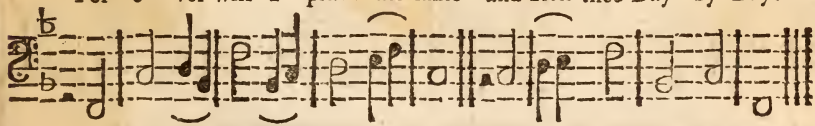


For e—ver will I praiſe the ſame, and bleſs thee Day by Day.





For e—-ver will I praiſe the ſame and bleſs thee Day by Day.

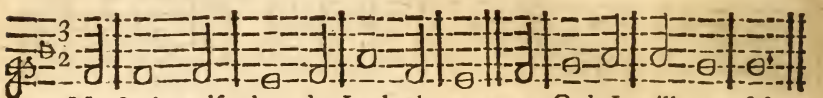


2 Great is the Lord, moſt worthy Praiſe, his Greatneſs none can reach:
From Race to Race they ſhall thy Works praiſe, and thy Power preach.
3 I of thy glorious Majeſty the Beauty will record:
And meditate upon thy Works moſt wonderful, O Lord,
4 And they ſhall of thy Pow'r and of thy fearful Acts declare:
And I to publiſh all abroad thy Greatneſs will not ſpare.

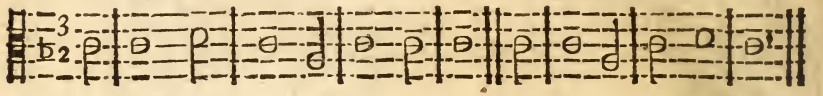
PSALM CXLVI.

PSALM CXLVI. *Zealand Tune.*

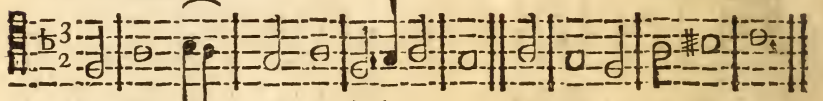
Treble & Contra. *Contra 5th, Treble 8th.*



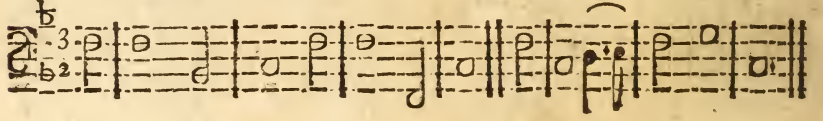
My Soul, praiſe thou the Lord a'—ways, my God I will con--feſs:

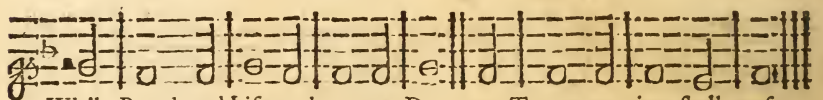


Tenor & Baſſus. *Baſſus Uniſon.*

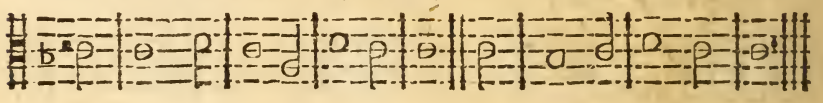


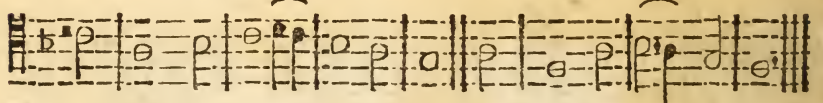
My Soul, praiſe thou the Lord al--ways, my God I will con--feſs:



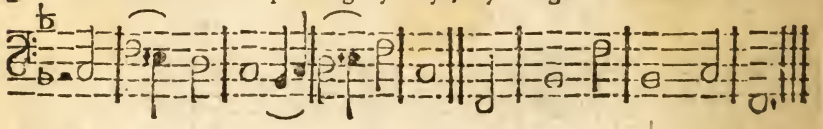


While Breath and Life prolong my Days, my Tongue no time ſhall ceaſe.





While Breath and Life pro-long my Days, my Tongue no time ſhall ceaſe.

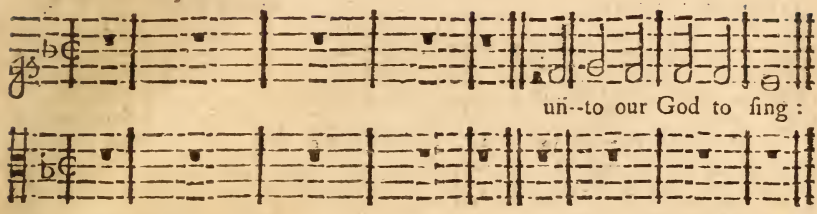


2 Truſt not in worldly Princes then, tho' they abound in Wealth:
Nor in the Sons of mortal Men, in whom there is no Health.
3 For why; their Breath doth ſoon depart, to Earth anon they fall:
And then the Counſel of their Heart decay and periſh all.
4 Bleſſed and happy are all they, whom Jacob's God doth aid;
And he whoſe Hope doth not decay, but on the Lord is ſtaid.

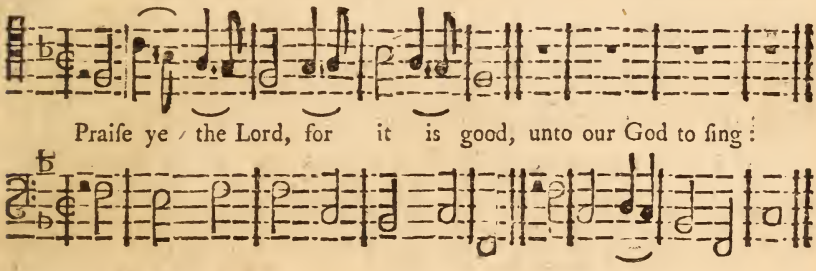
PSALM CXLVII.

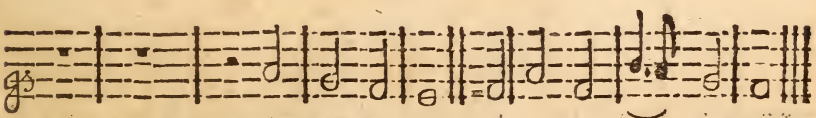
PSALM CXLVII. *Southampton Tune.*

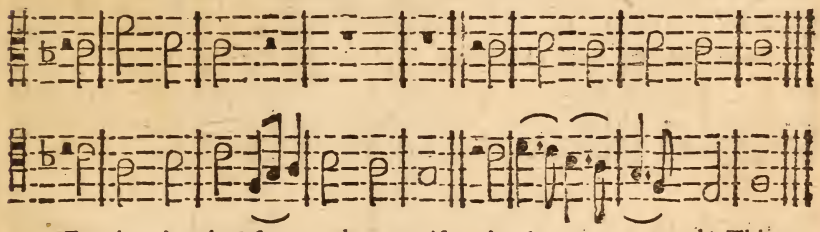
Treble & Contra.



Tenor & Baſſus. *Baſſus Uniſon.*



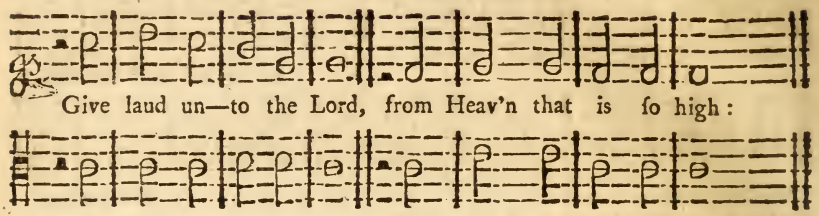




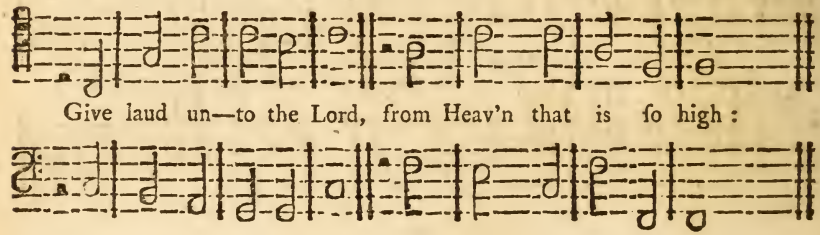
2 The Lord his own Jeruſalem he buildeth up alone;
And the diſperſt of Iſrael, doth gather into one.
3 He heals the broken in their Heart, their Sores up doth he bind:
He counts the Number of the Stars, and names them in their Kind.
4 Great is the Lord, great is his Pow'r, his Wiſdom infinite:
The Lord relieves the Week, and throws to ground the Wicked Wight.

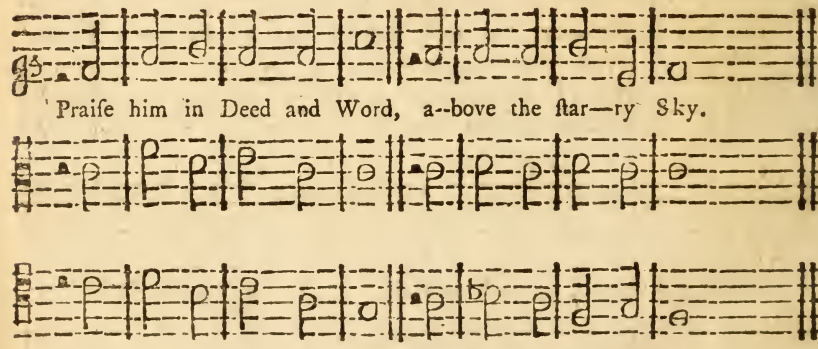
PSALM CXLVIII.

Treble & Contra. *Contra 8th, Treble 15th.*



Tenor & Baſſus. *Baſſus Uniſon.*





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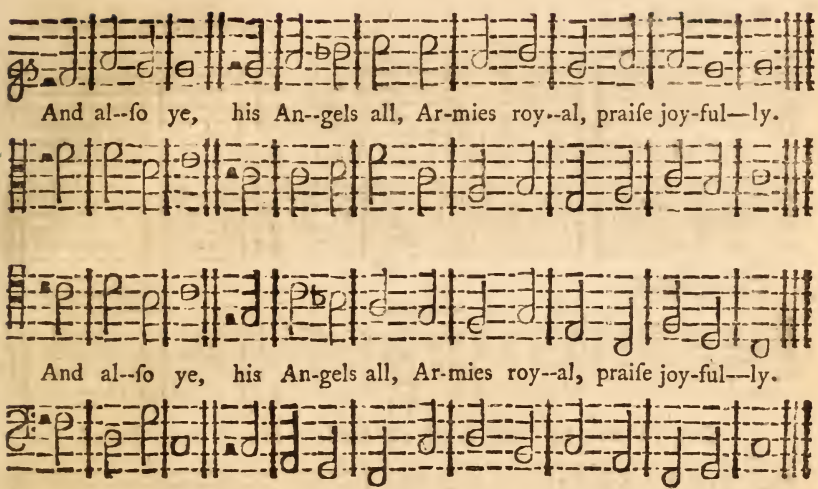


II.

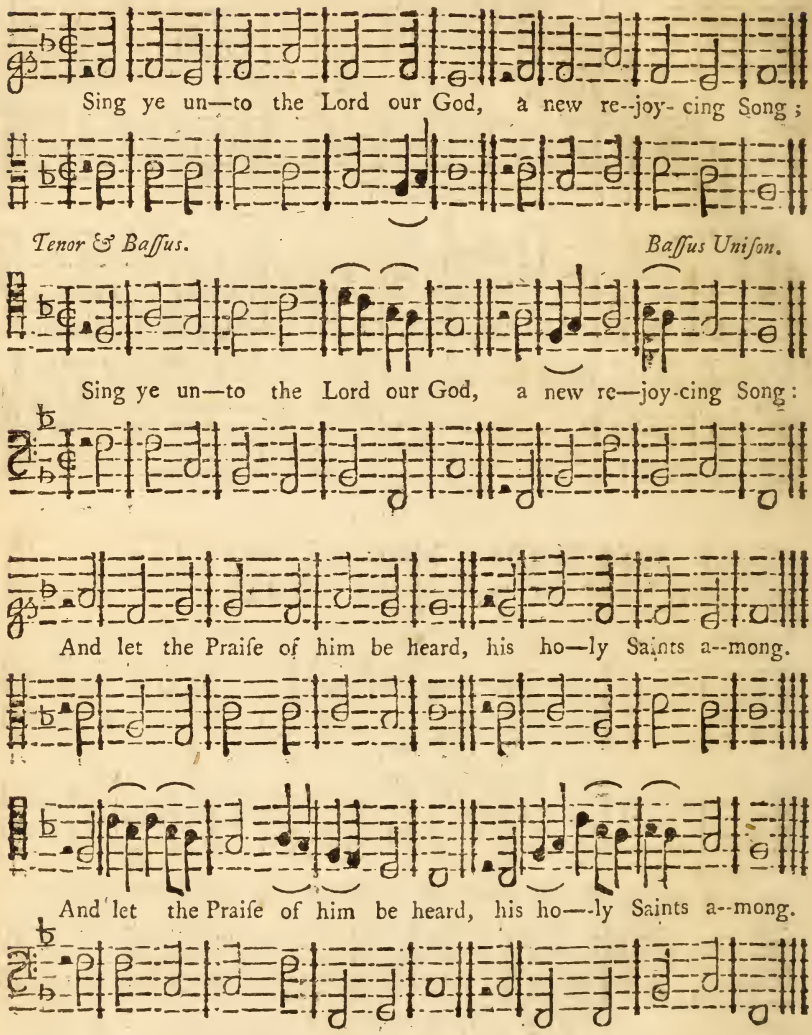
Praiſe him both Moon and Sun,
Which are ſo clear and bright;
The ſame of you be done,
Ye glitt'ring Stars of Light:
And you no leſs,
Ye Heavens fair,
Clouds of the Air,
His Laud expreſs.

III.

For at his Voice they were
All formed as we ſee;
At his Voice did appear,
All Things in their Degree:
Which he ſet faſt,
To them he made,
A Law and Trade,
Always to laſt.

PSALM CXLIX. *Upingham Tune.*

Treble & Contra. *Contra 5th, Treble 8th.*

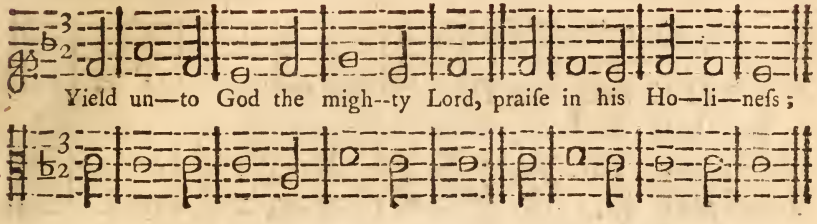


2 Let Iſrael rejoice in God, and Praiſes to him ſing;
And let the Seed of Sion be moſt joyful in their King.
3 Let them ſound Praiſe with Voice of Lute unto his holy Name;
And with the Timbrel and the Harp ſing Praiſes to the ſame.
4 For why? the Lord his Pleaſure all hath in his People ſet:
And by Deliv'rance he will raiſe, the Meek to Glory great.

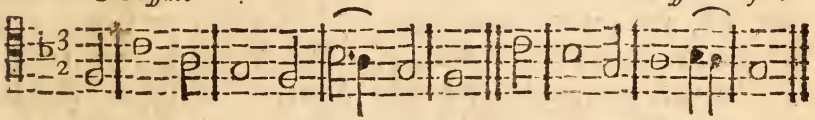
PSALM CL.

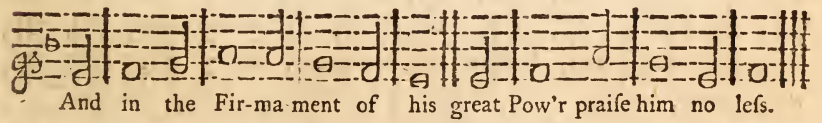
PSALM CL.

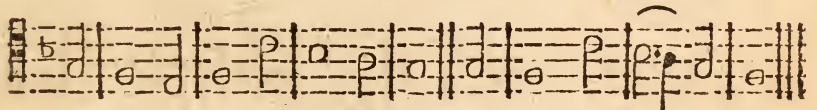
Treble & Contra. *Contra 5th, Treble 8th.*



Tenor & Baſſus. *Baſſus Uniſon.*







2 Advance his Name, and praiſe him in his mighty Acts always;
According to his Excellence and Greatneſs give him Praiſe.

3 His praiſes with the princely Noiſe of ſounding Trumpets blow:
Praiſe him upon the Viol, and upon the Harp alſo.

4 Praiſe him with Timbrel and with Flute, Organs and Virginals:
With ſounding Cymbals praiſe ye him, praiſe him with loud Cymbals.

Ingenious

Ingenious Practitioners,

THE foregoing *Pſalm-Tunes* are collected from the beſt Authors, ſome being of the laſt and preſent Age; *viz.* Mr. *James Green*, Mr. *John Chetham*, Mr. *Iſrael Holdroyd*, Mr. *William Tans'ur*, and ſeveral Others, now deceaſed. The *Tunes* to theſe Four *Pſalms*, viz. 89, 87, 88, 101, were compoſed by Mr. *Philemon Chalk*, one of the *Society* of *Great-Warley*. The *Tune* to this 106th *Pſalm* was compoſed by Mr. *Samuel Laiſel*, of *Great-Warley*: The *Tune* to the 150th *Pſalm* was compoſed by Mr. *John Harwood*, Leader of the *Tenor*, of the Society of *Great-Warley:* The *Tunes*, that are ſet to theſe 51 *Pſalms*, viz. 4, 7, 12, 13, 14, 16, 17, 20, 21, 22, 28, 30, 32, 36, 38, 43, 45, 49, 50; 50, 2d Part; 51, 2d Part; 53, 55, 56, 58, 61, 69, 70, 76, 77, 80, 83, 86; 90, *Verſes* 10, 11, 12, 13; 91, 93, 97, 99, 109, 114, 115, 116, 117, 118, 119, *Verſes* 97, 88, 99, 100, *Great-Warley* Tune; 123, 125, 128, 139, 143, 147, are of my own Compoſing; and ſeveral other *Tunes*, never before in Print.

Your Affectionate Servant,

JOHN ARNOLD.

THE

Compleat Psalmodist.

BOOK IV.

CONTAINING

A SELECT NUMBER

OF

DIVINE HYMNS,

On Various OCCASIONS;

With several CANONS of Two, Three, and Four Parts in One.

Composed in Four Parts, according to the most Authentick Rules, for either Voice or Organ. Never before published.

By JOHN ARNOLD, of *Great-Warley* (near *Brentwood*) in the County of *Essex*.

Can I cease, my God, from singing,
Daily grateful Songs to thee;
Whilst thy Grace is always bringing,
All Things richly unto me, &c.

LONDON:

Printed by A. PEARSON, over-against *Wright*'s Coffee-House in *Aldersgate-Street*, for the Author, and sold by him, and by S. BEAUMONT, in *Little-Britain*. MDCCXLI.

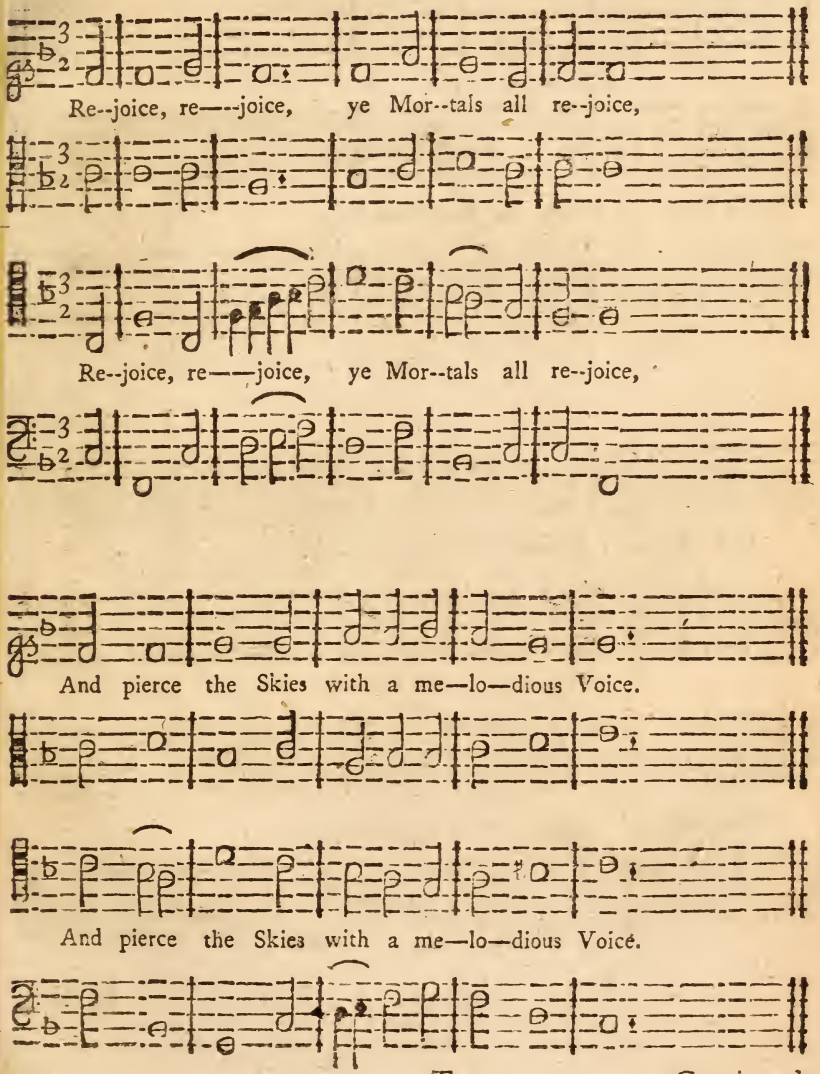
TABLE,

Shewing how to find any Hymn, or Canon, by its Number, Beginning, and Page.

Numb.	Beginnings.	Page
1	Rejoice, Rejoice	1
2	While Shepherds watch'd	4
3	Let ev'ry Mortal	5
4	Behold the Grace	6
5	When all Mankind	8
6	Awake my Soul, and with	9
7	Mourn! Mourn!	10
8	Sweet righteous Lord,	11
9	Chriſt from the Dead	12
10	My Soul, praiſe thou	13
11	Awake my Soul, riſe from	14
12	Bleſs them that	15
13	If Angels ſung our	16
14	My Sins, O Chriſt!	17
15	He's come, let	18
16	Lord, tune our Souls	20
17	O praiſe the Lord	21
18	Thus Angels ſung	22
19	I will magnify	23
20	Our Songs on Earth	24

Hymns *and* Canons *on ſeveral Occaſions.*

I. *An* Hymn *for* Chriſtmas Day.



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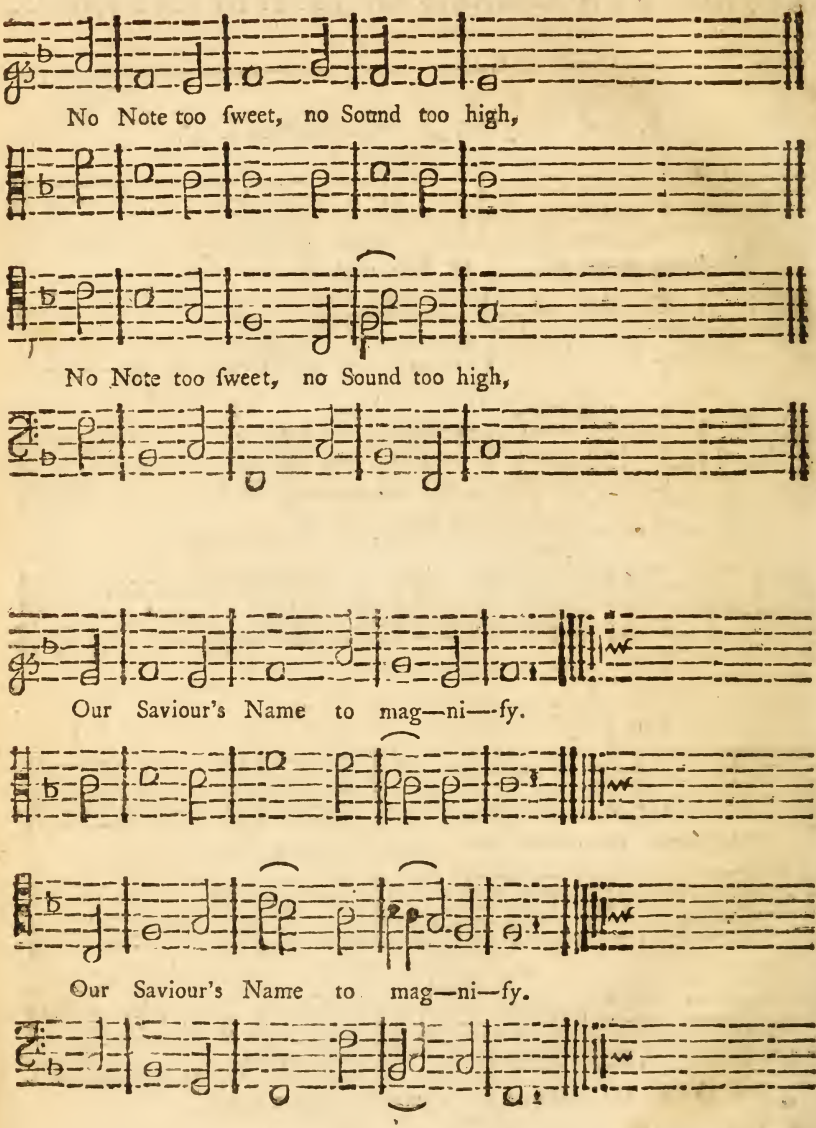


II. Sing

II.

Sing Praiſe, ſing Praiſe unto the Lord moſt high,
Let all the World the ſame with us comply :
To praiſe the Lord, who thought no Scorn,
His Son in Fleſh for to be born.

III.

For us poor Mortals, for to ſet us free,
Who then was loſt in Hell perpetually ;
The Eaſtern Wiſe-Men did agree,
To come before his Majeſty.

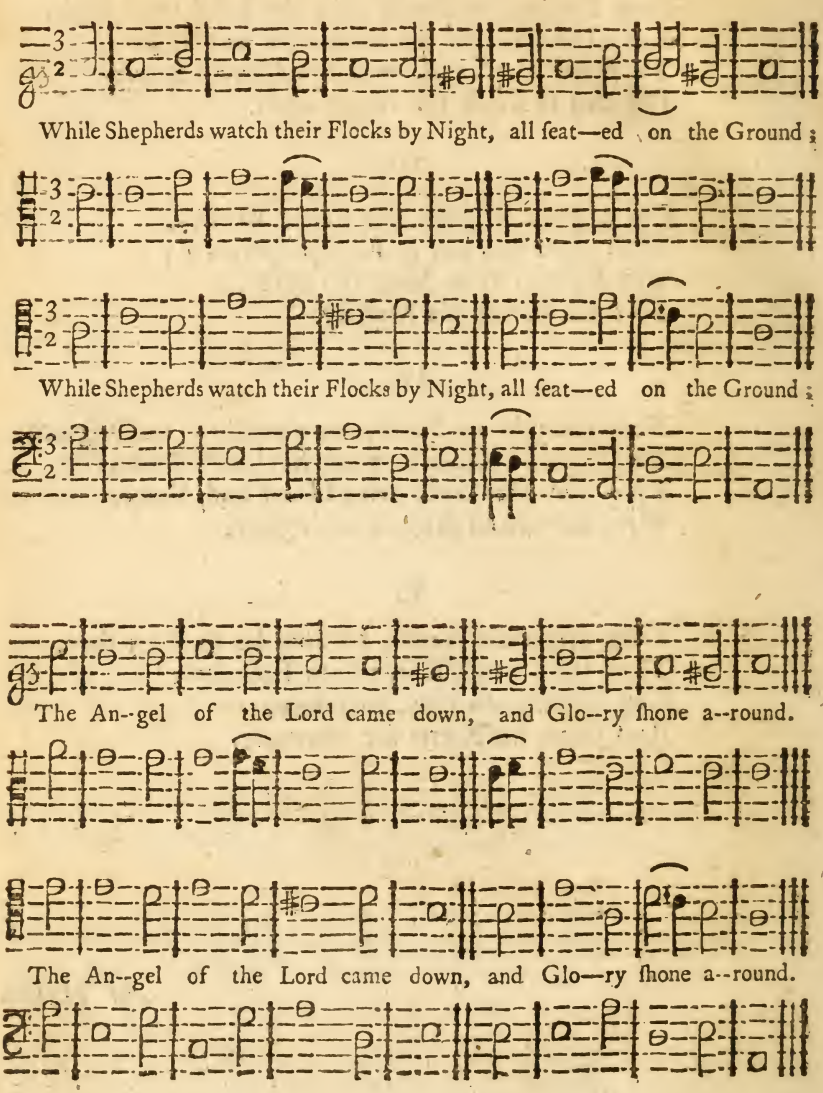
IV.

They thought no Scorn, nor thought it no Diſgrace,
To fall down flat before our Sav'our's Face ;
Then did Mankind, with Heart and Voice,
With Saints and Angels all rejoice.

V.

Then praiſe his Name, becauſe he died for thee,
That thou migh'ſt live unto Eternity :
Sing Hallelujahs now, therefore,
And praiſe his Name for evermore.

II. *An* Hymn *for* Chriſtmas Day.



II.

Fear not, said he, for mighty Dread, had seiz'd their troubled Mind;
Glad Tidings of great Joy I bring, to you and all Mankind:

III.

To You, in David's Town, this Day, is born, of his own Line,
A Saviour, which is Christ the Lord, and this shall be the Sign:

IV.

The Heav'nly Babe you there shall find, to human View display'd;
All meanly wrapp'd in Swadling Bands, and in a Manger laid.

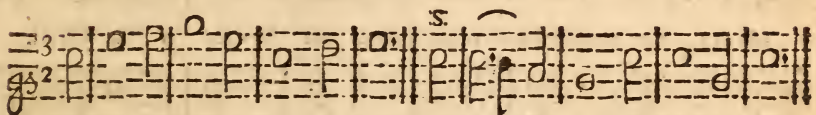
V.

Thus spake the Seraph, and, forthwith, appear'd a shining Throng
Of Angels, praising God, and thus address'd their joyful Song:

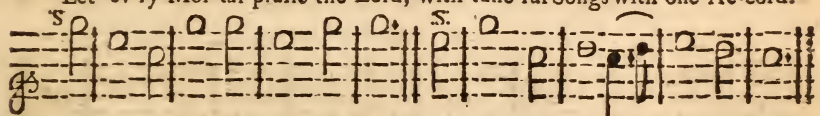
DOXOLOGY.

All Glory be to God on high, and on the Earth be Peace:
Good Will henceforth from Heav'n to Men, begin, and never cease.

III. *A* Canon, *of* Four *in* One.



Let ev'ry Mor-tal praise the Lord, with tune-ful Songs with one Ac-cord.



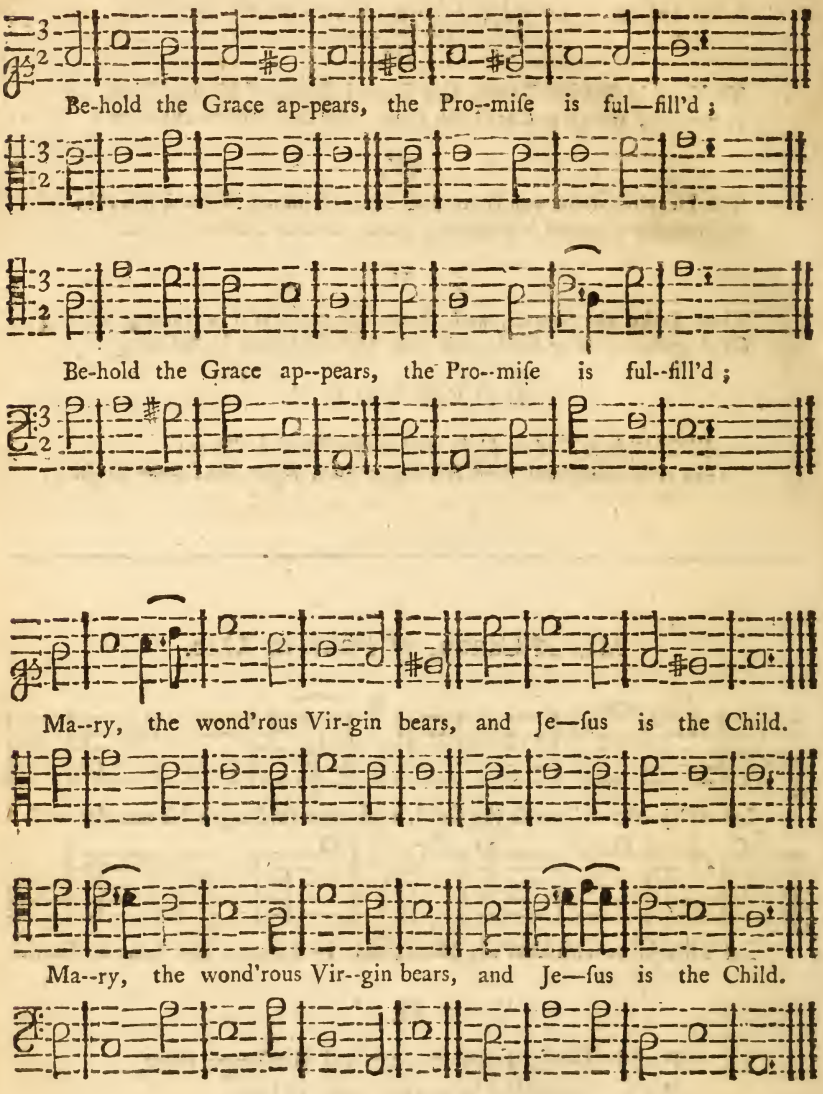
Let all rejoyce with heav'nly Mirth, and i—mi--tate the same on Earth.

II.

Praise God, from whom all Blessings flow,
Praise him all Creatures here below:
Praise him above, ye secret Host,
Praise Father, Son, and Holy Ghost.

IV. *An*

IV. *An* Hymn *for* Chriſtmas Day.



II.

The Lord, the higheſt God,
Calls him his only Son:
He bids him rule the Land abroad,
And gives him David's Town.

III.

O'er Jacob he ſhall reign,
With a peculiar Sway:
The Nations ſhall his Grace obtain,
Which never will decay.

IV.

To bring the glor'ous News,
A Heav'nly Form appears;
He tells the Shepherds of their Joys,
And baniſhes their Fears.

V.

Go humble Swains, ſaid he,
To David's *City fly*;
The promis'd Babe that's born this Day,
Doth in a Manger lie.

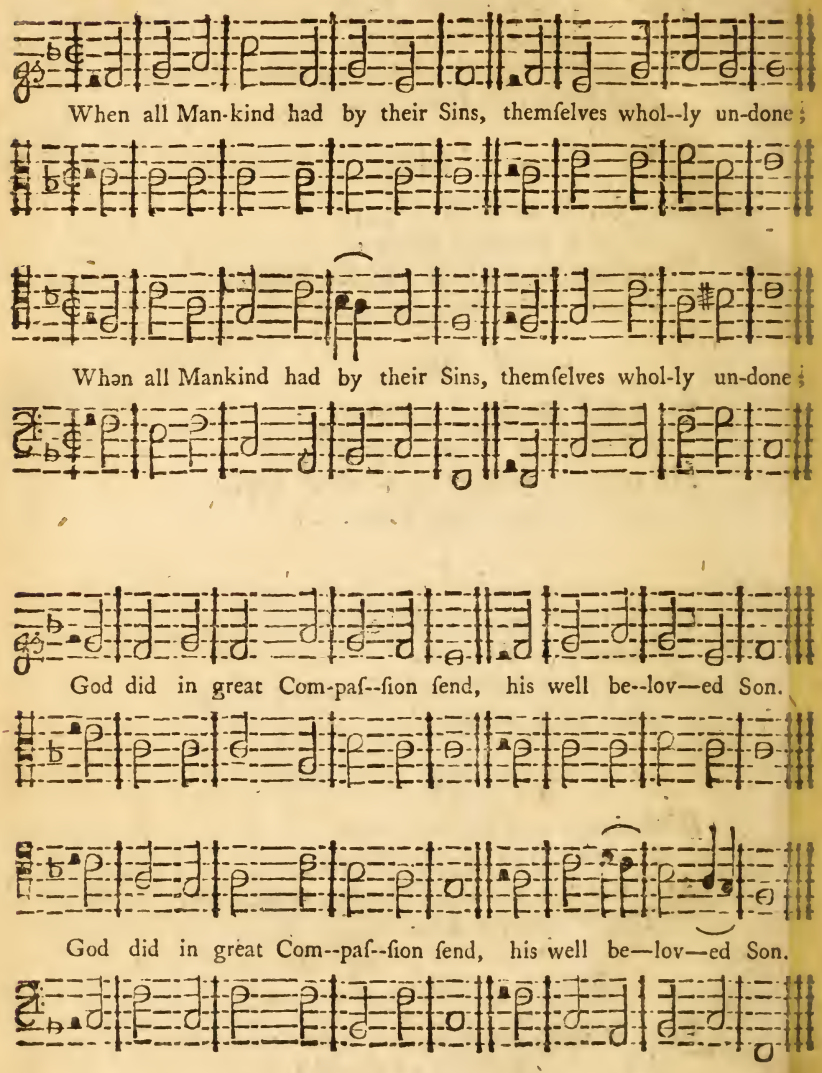
VI.

With Looks and Hearts ſerene,
Go viſit CHRIST *your* KING:
And ſtrait a ſhining Throng were ſeen,
The Shepherds heard them ſing;

VII.

Glory to GOD *on high,*
And heav'nly Peace on Earth;
Good Will to Men, to Angels Joy,
At the REDEEMER'S *Birth.*

V. *An* Hymn *for* Chriſtmas Day.



II.

To take our Nature, and become
A Sacrifice for Sin :
Who made the Path to Heaven plain,
That we may enter in.

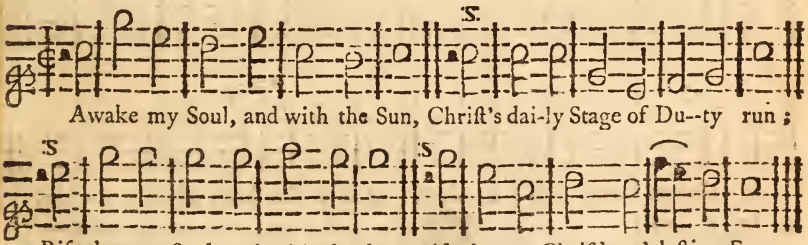
III.

Join Earthly Quires, to celebrate
The Birth of Chriſt, our King :
Glad Homage pay to him, who doth
Our great Salvation bring.

IV.

Let *Hallelujahs* ſound his Praiſe,
Employ your greateſt Skill :
From Heav'n be Peace, to Men on Earth,
And unto all Good Will.

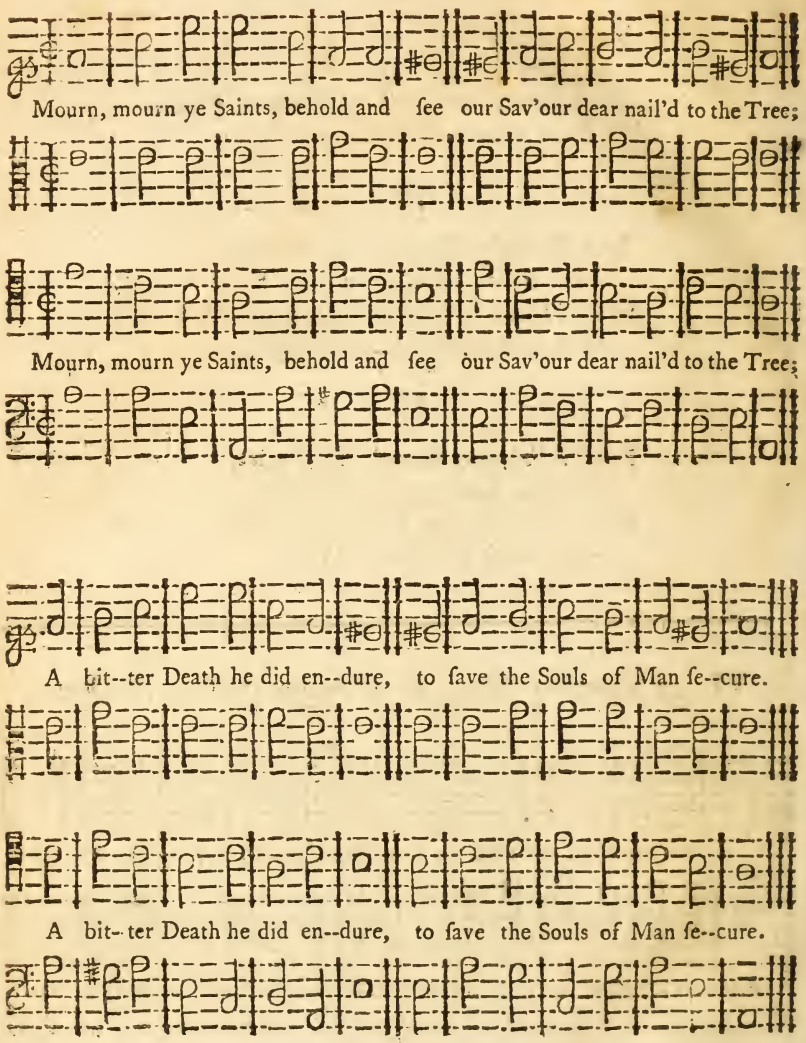
VI. *A* Morning Song, *or a* Canon *of* Four *in* One.



II.

Glory to God, who rules the Sky ;
Glory to him that ſits on high ;
Glory be to the ſacred Hoſt,
Glory to Son, and Holy Ghoſt.

VII. *An* Hymn *for* Good Friday.



II.

Behold! his purple Streams did flow,
His Blood on Man he did beſtow:
With Hands and Feet nail'd to the Wood,
And pierced Side ran down with Blood.

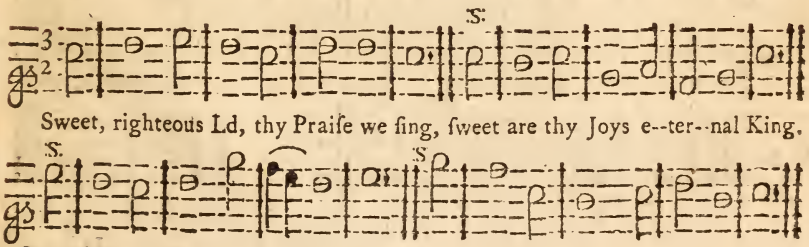
III.

What Wiſdom can conceive or know,
What Tongue or Pen can truly ſhow,
The vaſt Dimentions of his Love,
Or ſhow his Pow'r in Heav'n above.

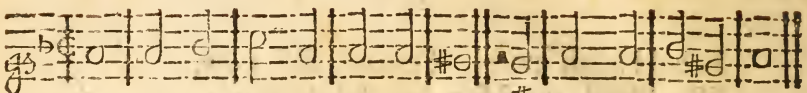
IV.

To God, be Praiſe and Worſhip done,
For giving us his only Son;
Let's tune our Souls, and him adore,
In *Hallelujahs* evermore.

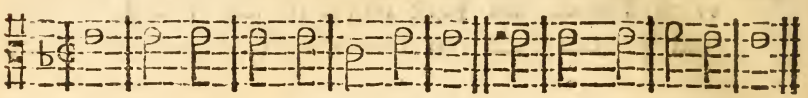
VIII. *A* Canon *of* Four *in* One.

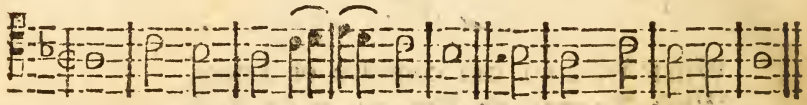


IX. *An* Hymn *for* Eaſter Day.

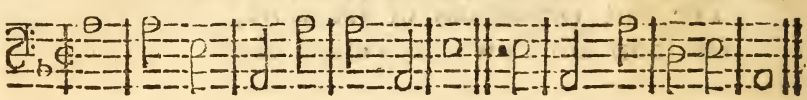


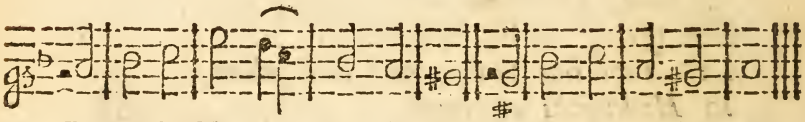
Chriſt from the Dead is rais'd and made the First-Fruits of the Tomb :



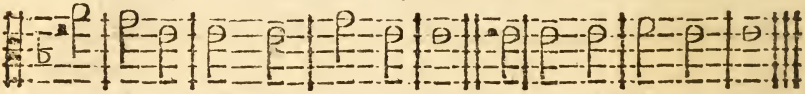


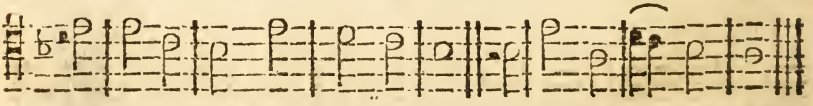
Chriſt from the Dead is rais'd and made the Firſt-Fruit of the Tomb:





For as by Man came Death, by Man, did Re--ſur—rec-tion come.





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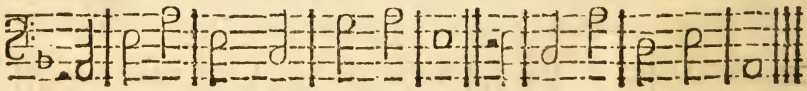


II. For

II.

For as in Adam all Mankind
  Did Guilt and Death derive;
So, by the Righteousness of Christ,
  Shall all be made alive.

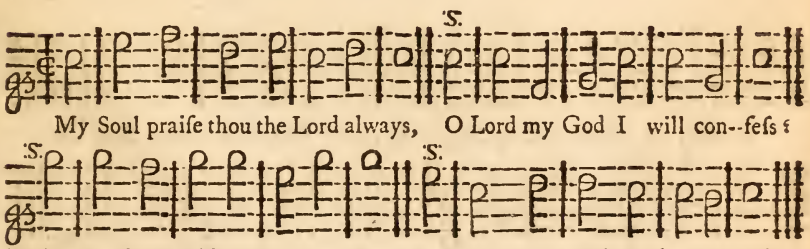
III.

If then, ye risen are with Christ,
  Seek only how to get
The Things that are above; where Christ
  At God's Right-Hand is set.

DOXOLOGY.

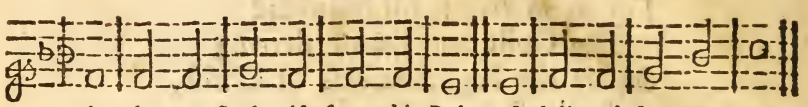
To Father, Son, *and* Holy Ghost,
  The God *whom we adore*;
Be Glory, as it was, is now,
  And shall be evermore.

X. *A* Canon *of* Four *in* One.

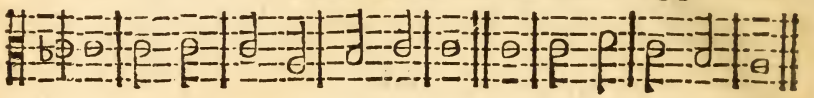


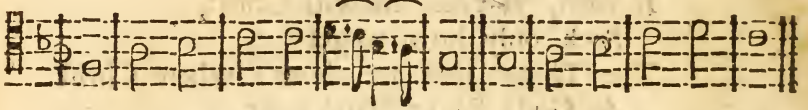
XI. *An*

XI. *An* Hymn *for* Eaſter Day.



A-wake my Soul, riſe from this Bed, of dull and ſlug-giſh Earth,





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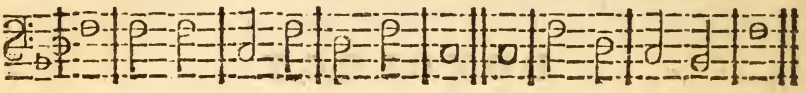
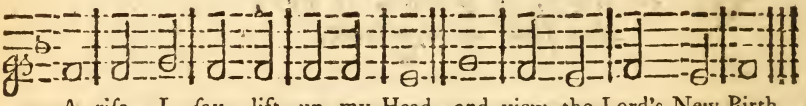
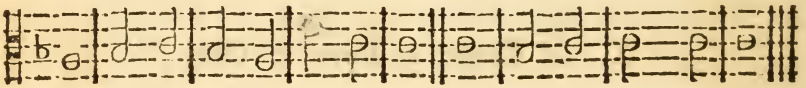
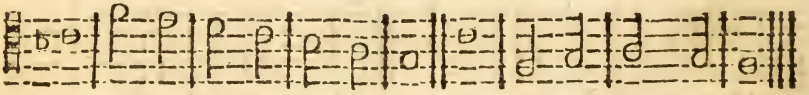




A--riſe, I ſay, lift up my Head, and view the Lord's New Birth.





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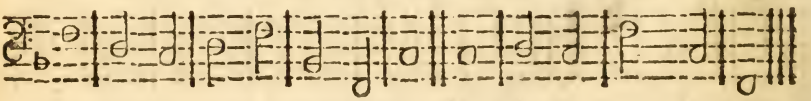


II.

See Jeſus riſes freſh and bright,
Encircled round with Stars;
Which all from him receive their Light,
And from his glorious Scars.

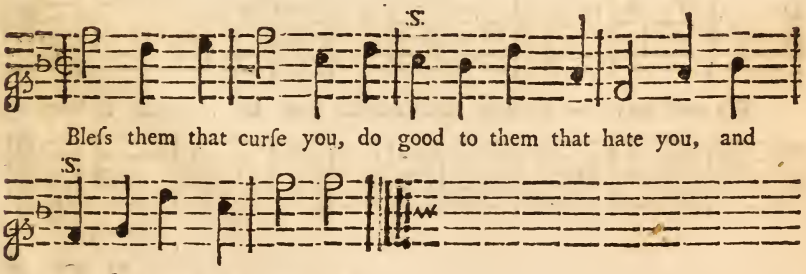
III.

The Angels know again their King,
They ſoon his Call obey;
All ye glad Quires come forth and ſing,
And crown this joyful Day.

IV.

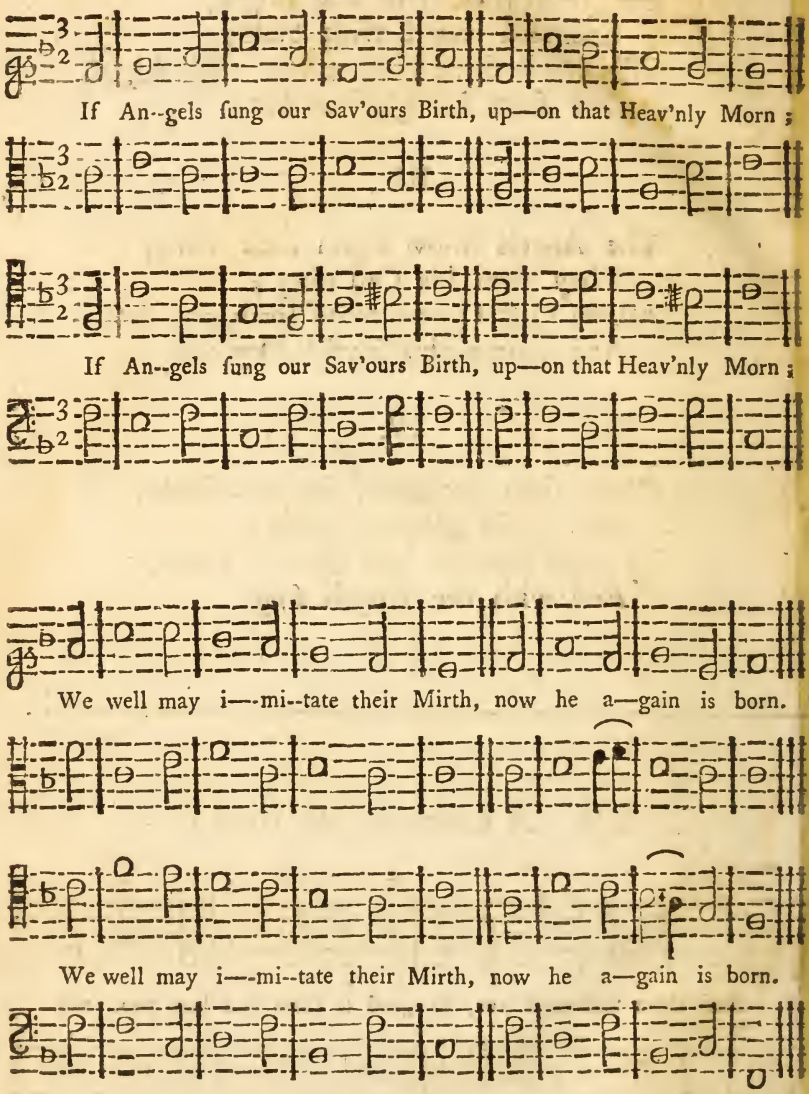
Come thou my Soul, let us rejoyce,
Our joyful Concert bring;
Up unto Heav'n let's lift our Voice,
And with the Angels ſing.

XII. *A* Canon *in the* Uniſon.



XIII. *An*

XIII. *An* Hymn *for* Eaſter Day.



II.

Chriſt being raiſed by Pow'r divine,
And reſcu'd from the Grave:
Shall die no more, Death ſhall on him
No more Dominon have.

III.

For that he dy'd, 'twas for our Sins,
He once vouchſaf'd to die;
But that he lives, he lives to God,
For all Eternity.

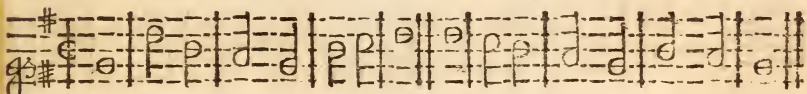
IV.

So count yourſelves as dead to Sin,
But grac'ouſly reſtor'd;
And made, henceforth, alive to God
Thro' Jeſus Chriſt, our Lord.

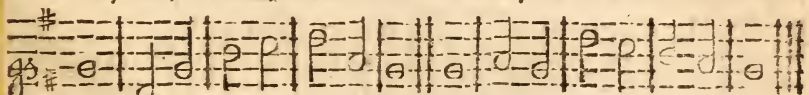
To Father, Son, *&c.*

XIV. CHRIST's Power *and* Love *to* Man.

In Canon, Recte *&* Retro.



My Sins, O Chriſt, extend to thee, al--ſo thy Death declares them thine;

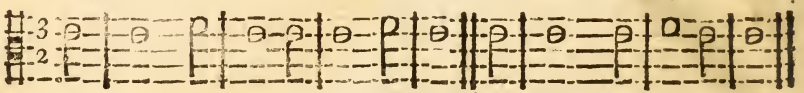


Thy Righteouſneſs ex-tends to me, its precious Be--ne--fits are mine.

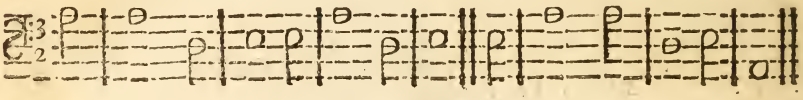
Thy Death hath ſet me free from Hell,
And makes my crimeful Sins forgiven;
Thy Righteouſneſs makes me to dwell
Eternally, with thee in Heaven.
Let me, O Chriſt, belong to thee;
Since thou loſt Life and all for me.

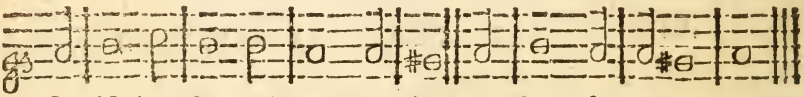
XV. *An* Hymn *for* Whit-Sunday.

He's come, let ev'-ry Knee be bent, all Hearts new Joys re--ſume;

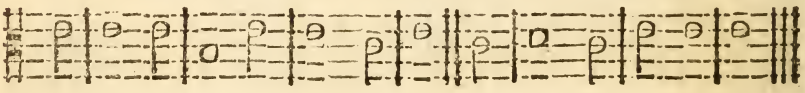


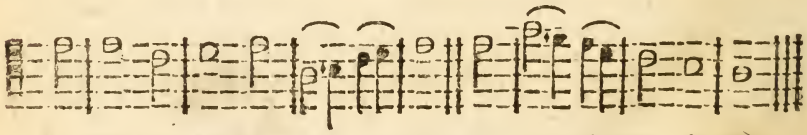
He's come, let ev'-ry Knee be bent, all Hearts new Joys re--ſume;



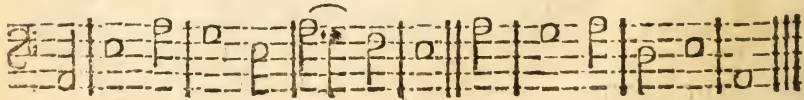


Let Nations ſing with one Con--ſent, the Com—for--ter is come.





Let Nations ſing with one Con--ſent, the Com—for—ter is come.



II.

What greater Gift, what greater Love,
Can God on Man beſtow;
'Tis half the Angels Heav'n above,
And all our Heav'n below.

III.

Hail! bleſſed Spirit! no, not one Soul,
But thy Influ'nce doth feel:
Thou doſt our darling Sins controul,
And fix our wav'ring Zeal.

IV.

Thou to the Conſcience doſt convey,
The Checks that all muſt know:
Thy Motion firſt doth point the Way,
Then gives us Strength to go.

V.

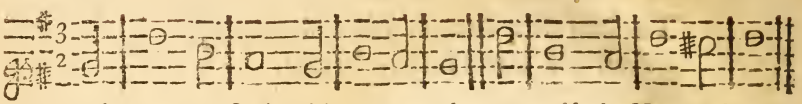
As Pilots by their Compaſs ſteer,
'Till they their Harbour find;
So do thy ſacred Breathings here,
Guide ev'ry wand'ring Mind.

VI.

But thou, O Lord, our Sins impeach,
The World's rough Billows roar:
But following thee, we're ſure to reach,
The ſafe eternal Shore.

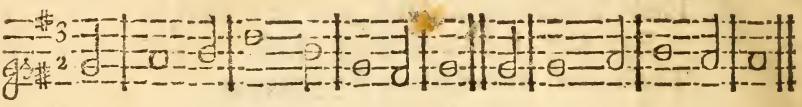
XVI. *An* Hymn *on* Trinity-Sunday.

Tenor. *A. 3 Voc.*

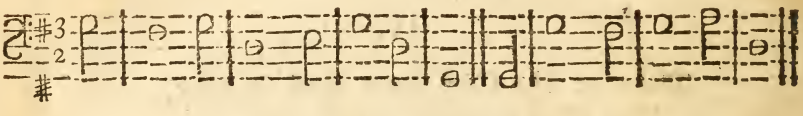


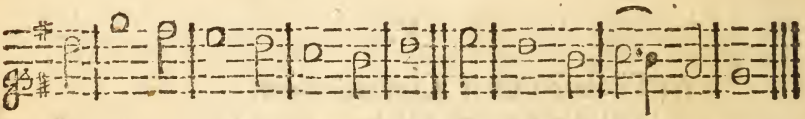
Lord, tune our Souls with one accord, to praiſe thy Name a--bove:

Medius.

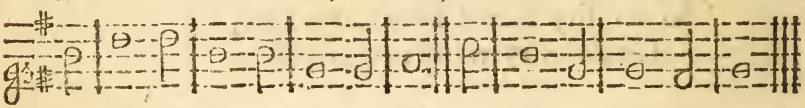


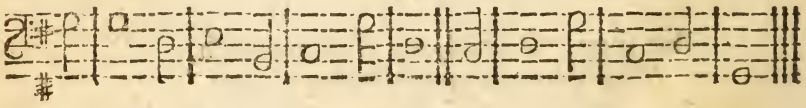
Baſſus.





And fix our Faith in thee, O Lord, that none the ſame can move.





II.

Increaſe our Faith, we thee deſire,
That we may worſhip thee ;
O Holy Ghoſt ! our Souls inſpire,
With Faith of Trinity.

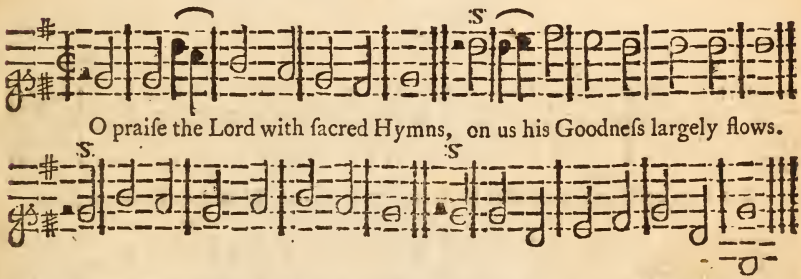
III.

O Lord, convert each wand'ring Soul,
And bring them to this Light :
And let thy Grace his Sins controul,
And guide his Steps aright.

IV.

To God be Praiſe, in Perſons Three,
One God we'll ſtill adore :
In Trinity, and Unity,
Henceforth, for evermore.

XVII. *A* Canon, *of* Four *in* One.



II.

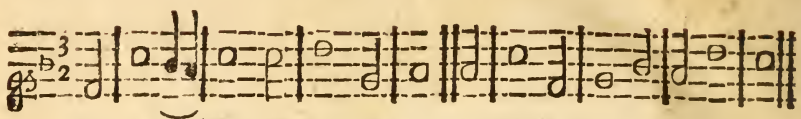
That we may lead our Lives ſo pure,
As to enjoy the heav'nly Grace ;
And after Death we may be ſure,
With God to have a reſting Place.

III.

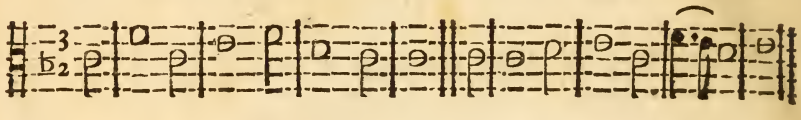
Be Glory, Praiſe, and Worſhip done,
To God the Father and the Son :
And to the Holy Ghoſt on high,
From Age to Age, eternally.

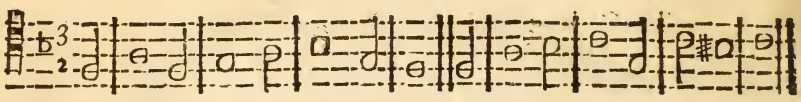
XVIII. *An*

XVIII. *The* Angel's Hymn.

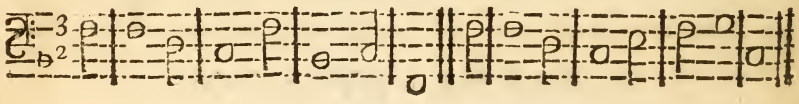


Thus Angels ſung, and thus ſing we, to God on high all Glo-ry be;

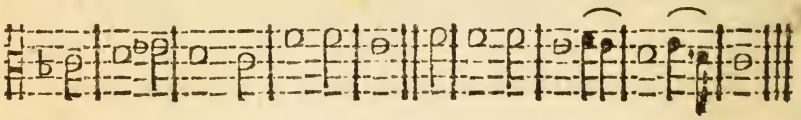


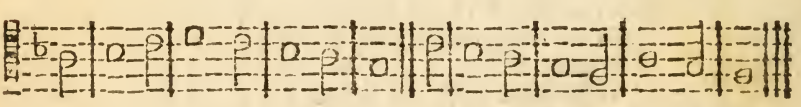


Thus Angels ſung, and thus ſing we, to God on high all Glo--ry be;

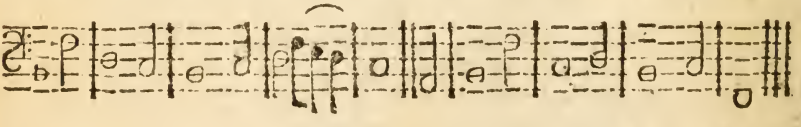


Let him on Earth his Peace be-ſtow, and un--to Men his Fa-vour ſhow.





Let him on Earth his Peace be-ſtow, and un--to Men his Fa-vour ſhow.



II.

Welcome ſweet Words, ſweet Words indeed,
In Darkneſs, Light through them is 'ſpy'd;
Whate'er is neeedleſs, theſe we need,
Lord, let theſe Words abide.

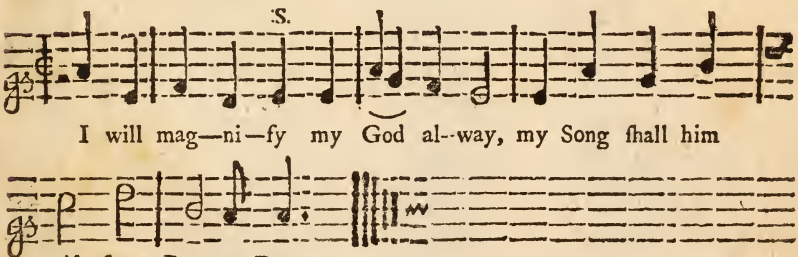
III.

This Day ſets forth thy Praiſes, Lord,
Our grateful Hearts to ſing;
Our thankful Lips now ſhall record,
Thine antient Love, eternal King.

IV.

And let the Church with one Accord,
Reſound *Amen*, and praiſe the Lord;
Al--le--lu--jah, Al--le--lu--jah,
Al--le--lu--jah, Al--le--lu--jah.

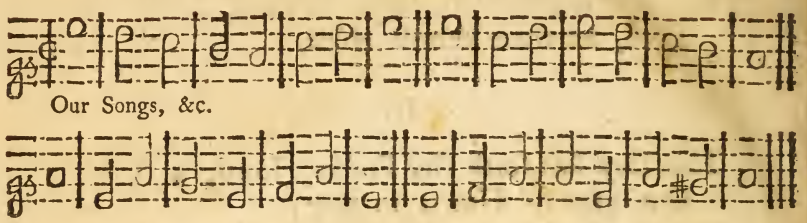
XIX. *A* Canon *of* Two *in* One.



XX. *An*

XX. *An* Hymn *againſt ſinful* Songs, *exhorting to praiſe* GOD.

In Canon, Recte, & Retro.



I.

Our Songs on Earth ſhall praiſe God's Name,
That we in Heav'n may do the ſame;
To ſinful Songs we'll bid farewell,
From which we learn the Speech of Hell:
God's ſacred Image we deface,
Which is to us a foul Diſgrace.

II.

'Tis ſhameful to each Chriſtian Ear,
We only plant the Devil there;
God made by's Wiſdom Soul and Mind,
Himſelf to praiſe to be inclin'd:
Let him be prais'd with Voice and Tongue,
He'll us reward whilſt he's our Song:
Al-le-lu-jah, Al-le-lu-jah,
Al-le-lu-jah, Al-le-lu-jah.

F I N I S.

Kidder.
16. Antiquities of Central and Sout ea
17. A Brief Description of the Tewa La
20. A Key to the Navaho Orthography Em
Fathers, John P. Harrington.
21. Two Seasons' Work in Guatemala, Ed

Address
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from the earlier *Lyra Davidica* of 1708), ultimately attached itself to the *New Version*.